



NOVELLO'S POCKET EDITION.

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HANDEL'S

SACRED ORATORIO,

"THE MESSIAH,"

(COMPOSED IN THE YEAR 1741.)

IN VOCAL SCORE, WITH A SEPARATE ACCOMPANIMENT FOR THE

Organ or Pianoforte,

ARRANGED BY

VINCENT NOVELLO.

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THE MESSIAH.

Part the First.

No. 1.—OVERTURE.

No. 2.—RECIT. *Accompanied.*—(TENOR.)

Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness:—Prepare ye the way of the Lord: make straight in the desert a highway for our God.

No. 3.—AIR.—(TENOR.)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

No. 4.—CHORUS.

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

No. 5.—RECIT. *Accompanied.*—(BASS.)

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

No. 6.—AIR.—(BASS.)

But who may abide the day of his coming? and who shall stand when He appeareth? For He is like a refiner's fire.

No. 7.—CHORUS.

And He shall purify the sons of Levi, that they may offer unto the Lord an offering of righteousness.

No. 8.—RECIT.—(ALTO.)

Behold! a Virgin shall conceive and bear a Son, and shall call his name EMMANUEL, God with us.

No. 9.—AIR (ALTO) AND CHORUS.

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God.

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

No. 10.—RECIT. *Accompanied.*—(BASS.)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

No. 11.—AIR.—(BASS.)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

No. 12.—CHORUS.

For unto us a child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

No. 13.—PASTORAL SYMPHONY.

No. 14.—RECIT.—(SOPRANO.)

There were shepherds abiding in the field, keeping watch over their flocks by night.

RECIT. *Accompanied.*—(SOPRANO.)

And lo! the Angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

No. 15.—RECIT.—(SOPRANO.)

And the Angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord.

No. 16.—RECIT. *Accompanied.*
(SOPRANO.)

And suddenly there was with the Angel a multitude of the heavenly host, praising God, and saying:

No. 17.—CHORUS.

Glory to God in the highest, and peace on earth, goodwill towards men.

No. 18.—AIR.—(SOPRANO.)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! behold, thy King cometh unto thee!

He is the righteous Saviour, and He shall speak peace unto the heathen.

No. 19.—RECIT.—(ALTO.)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

No. 20.—AIR.—(ALTO.)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR.—(SOPRANO.)

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

No. 21.—CHORUS.

His yoke is easy and His burden is light.

Part the Second.

No. 22.—CHORUS.

Behold the Lamb of God that taketh away the sin of the world.

No. 23.—AIR.—(ALTO.)

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

*[He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.]

No. 24.—CHORUS.

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

No. 25.—CHORUS.

And with His stripes we are healed.

No. 26.—CHORUS.

All we like sheep have gone astray; we have turned every one to his own way.

And the Lord hath laid on Him the iniquity of us all.

No. 27.—RECIT. *Accompanied.*—(TENOR.)

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying:—

* The latter part of this Air is usually omitted.

No. 28.—CHORUS.

He trusted in God that he would deliver Him; let Him deliver Him, if He delight in Him.

No. 29.—RECIT. *Accompanied.*—(TENOR.)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

No. 30.—AIR.—(TENOR.)

Behold, and see if there be any sorrow like unto His sorrow.

No. 31.—RECIT. *Accompanied.*
(SOPRANO.)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

No. 32.—AIR.—(SOPRANO.)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy one to see corruption.

No. 33.—CHORUS.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory?

The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory?

The Lord of Hosts, He is the King of Glory.

No. 34.—RECIT.—(TENOR.)

Unto which of the Angels said He at any time, Thou art My Son, this day have I begotten Thee?

No. 35.—CHORUS.

Let all the Angels of God worship Him.

No. 36.—AIR.*—(BASS.)

[Thou art gone up on high; Thou hast led captivity captive, and received gifts from men, yea, even from Thine enemies, that the Lord God might dwell among them.]

No. 37.—CHORUS.

The Lord gave the word, great was the company of the preachers.

No. 38.—AIR.—(SOPRANO.)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things,

No. 39.—CHORUS.

Their sound is gone out into all lands, and their words unto the ends of the world.

No. 40.—AIR.—(BASS.)

Why do the nations so furiously rage together, and why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

No. 41.—CHORUS.

Let us break their bonds asunder, and cast away their yokes from us.

No. 42.—RECIT.—(TENOR.)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

No. 43.—AIR.—(TENOR.)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

No. 44.—CHORUS.

HALLELUJAH: for the Lord God Omnipotent reigneth.

The kingdom of this world has become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS.
HALLELUJAH!

* This Air is usually omitted.

Part the Third.

No. 45.—AIR.—(SOPRANO.)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

No. 46.—QUARTETT.

Since by man came death,

No. 47.—CHORUS.

By man came also the resurrection of the dead.

No. 48.—QUARTETT.

For as in Adam all die,

No. 49.—CHORUS.

Even so in Christ shall all be made alive.

No. 50.—RECIT. *Accompanied.*—(BASS.)

Behold! I tell you a mystery: We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

No. 51.—AIR.—(BASS.)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

*[For this corruptible must put on incorruption, and this mortal must put on immortality.]

* The latter part of this Air is usually omitted.

No. 52.—RECIT.†—(ALTO.)

[Then shall be brought to pass the saying that is written: Death is swallowed up in victory!

No. 53.—DUET.—(ALTO AND TENOR.)

O death! where is thy sting? O grave! where is thy victory? The sting of death is sin, and the strength of sin is the law.

No. 54.—CHORUS.

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

No. 55.—AIR.—(SOPRANO.)

If God be for us, who can be against us? who shall lay anything to the charge of God's elect?

It is God that justifieth, who is he that condemneth?

It is Christ that died, yea, rather that is risen again, who is at the right hand of God, who makes intercession for us.]

No. 56.—CHORUS.

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

No. 57.—CHORUS.

Amen.

† This and the three following pieces are sometimes omitted.

OVERTURE.

2nd time *p*

GRAVE.
Met. ♩ = 60.

8ves.

1st. 2nd.

ALLEGRO
MODERATO.
♩ = 116.

8ves.

8ves.

Handel's "Messiah."—Novello's Edition.

This image shows a page of handwritten musical notation, identified as Handel's "Messiah" from Novello's Edition. The page is numbered "8" at the top center. It contains eight systems of music, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The notation is in a cursive, handwritten style. The first system features a complex, rapid melody in the treble staff with many beamed sixteenth notes, while the bass staff provides a simpler accompaniment. The second system shows a more melodic line in the treble staff. The third system includes the instruction "8ves." (octaves) under the bass staff. The fourth system also includes "8ves." under the bass staff. The fifth system features a more active bass line. The sixth system includes "8ves." under the bass staff. The seventh system includes "8ves." under the bass staff. The eighth system includes "8ves." under the bass staff. The notation is dense and detailed, with many accidentals and dynamic markings.

8ves.

Adagio.

No. 2. RECIT. (*Accompanied.*)—COMFORT YE, MY PEOPLE.

Isaiah xl., v. 1, 2, 3.

LARGHETTO
e PIANO.

$\text{♩} = 80.$

SYM. *p*

8ves.

Comfort ye, Com - - - fort ye, my people,

pf *p* *pf*

8ves.

ad lib. *Tempo.*
Com - fort ye, Com - - fort ye, my people,

Tempo. *p* *pf*

8ves.

saith your God, saith your God; Speak ye

mf *Sempre staccato.* *p*

8ves.

comfortably to Je-ru-salem, speak ye comfortably to Je-ru-salem, and

cry un-to her that her war-fare, her war-fare is ac-

- - - - - accomplished, that her i-ni-quity is pardon'd, that her i-ni-quity is par-

- - - - - don'd. The voice of

him that cri-eth in the wil-der-ness, "Pre-pare ye the way of the

Lord, make straight in the de-sert a high-way for our God."

8ves.

8ves.

8ves.

No. 3.

AIR.—EV'RY VALLEY SHALL BE EXALTED.

Isaiah xl, v. 4

ANDANTE.

♩ = 132.

SYM. *f*
p *f* *p* *f*
 Ev'ry valley, ev'ry val-ley. shall be ex-alt-ed, shall be .
f *p*
 8ves.
 ex-alt-
 8ves.
 ed, shall be ex-alt-ed, shall be ex-alt-
 ed, and ev'-ry

moun-tain and hill made low ; the crook-ed straight,

and the rough places plain, the crook-ed

straight, the crooked straight, & rough places plain,

. and the rough places plain. Ev'ry valley

ev'ry val-ley shall be exalt-

ed, Ev'ry valley,

f *p* *f*

This system contains the first three staves of music. The vocal line begins with the lyrics 'ed, Ev'ry valley,'. The piano accompaniment features a series of chords and moving lines in the right and left hands, with dynamic markings of *f* (forte), *p* (piano), and *f* (forte) indicated below the bass staff.

Ev'ry val - ley shall be ex - alt - - - ed, and ev'ry mountain and

p

This system contains the next three staves. The vocal line continues with 'Ev'ry val - ley shall be ex - alt - - - ed, and ev'ry mountain and'. The piano accompaniment continues with chords and moving lines, marked with a *p* (piano) dynamic.

hill made low, the crooked straight, the crooked straight, the

p

This system contains the next three staves. The vocal line continues with 'hill made low, the crooked straight, the crooked straight, the'. The piano accompaniment continues with chords and moving lines, marked with a *p* (piano) dynamic.

crooked straight, and the rough places plain, and the rough places

This system contains the next three staves. The vocal line continues with 'crooked straight, and the rough places plain, and the rough places'. The piano accompaniment continues with chords and moving lines.

plain, and the rough places plain the

pp *f*

This system contains the next three staves. The vocal line continues with 'plain, and the rough places plain the'. The piano accompaniment continues with chords and moving lines, marked with *pp* (pianissimo) and *f* (forte) dynamics.

Ad lib.
crook - ed straight, and the rough pla - ces plain.
Tempo.
Ad lib. *f* *f*

This system contains the final three staves. The vocal line begins with 'crook - ed straight, and the rough pla - ces plain.' followed by a repeat of the phrase. The piano accompaniment features a more active, rhythmic pattern in the right hand, marked with *f* (forte) dynamics. The system includes tempo markings: *Ad lib.* (Ad libitum), *Tempo.* (Tempo), and *Ad lib.* (Ad libitum).

Two systems of piano accompaniment in G major, 3/4 time. The first system features a treble staff with sixteenth-note chords and a bass staff with eighth-note accompaniment. Dynamics include *p* and *f*. The second system continues the texture, with a *cras.* marking in the bass staff.

No. 4.

CHORUS.—AND THE GLORY OF THE LORD.

Isaiah, xl., v. 5.

ALLEGRO.

$\text{♩} = 116.$

Piano introduction for the chorus, 8 measures long. It continues the texture from the first system, ending with a repeat sign. Dynamics include *p* and *f*.

TREBLE.

ALTO, or 2ND TREBLE.

TENOR (Sve. lower).

BASS.

And the glory, the

And the glo-ry, the glo-ry of the Lord, the

And the glo-ry, the

And the glo-ry, the

8ves.

glo-ry of the Lord

shall be re - veal - -

glo-ry of the Lord

glo-ry of the Lord shall be re - veal - - ed,

And the

glo-ry of the Lord

shall be re - veal - - ed,

ed, and the glo - ry, the glo - ry of the Lord

shall be re - veal - ed, be re - veal - -

glo - ry, the glo - ry of the Lord shall be re - -

shall be re - veal - ed,

shall be re - veal'd, and the glo - ry, the glo - ry of the Lord shall be

ed, and the glo - ry, the glo - ry of the Lord shall be

veal - - ed, and the glo - ry, the glo - ry of the Lord shall be

and the glo - ry, the glo - ry of the Lord shall be

8ves.

re - veal - ed,

re - veal - ed, and all flesh shall

re - veal - ed,

re - veal - ed,

see it to-ge-ther,
and all flesh shall see it to-ge-ther; For the

8ves.

Pedals in 8ves.
and all flesh shall see it to-ge-ther; For the mouth
and all flesh shall see it to-ge-ther; and all
mouth of the Lord hath spo-ken it; and all
mouth of the Lord hath spo-ken it; and all

8ves.

of the Lord hath spo-ken it;
flesh shall see it to-ge-ther; and all flesh, and all flesh shall
flesh shall see it to-ge-ther; and all flesh shall see it to-
flesh shall see it to-ge-ther; and all flesh shall see it to-ge-ther;

and all flesh shall see it to - ge - ther;
 see it to - ge - ther; and all flesh shall see it to - ge - ther;
 - ge - - ther; the mouth of the Lord hath spo - ken it.
 For the mouth of the Lord hath spo - ken it.

Pedals in 8ves.

And the glo - ry, the glo - ry of the Lord,
 And the glo - ry, the glo - ry of the Lord, and all
 And the glo - ry, the glo - ry of the Lord, and all
 And the glo - ry, the glo - ry of the Lord,

8ves.

and all flesh shall see it to - ge - ther; the mouth of the
 flesh shall see it to - ge - ther; and the glo - ry, the
 flesh shall see it, shall see it to - ge - ther;
 and all flesh shall see it to - ge - ther;

Lord hath spo - ken it.

glo - ry of the Lord shall be re - veal - ed, and all

and all flesh,

and all flesh,

For the mouth of the Lord hath spo - ken

flesh shall see it to - ge - ther, for the mouth

shall see it to - ge - ther; the glo - ry, the glo - ry of the Lord shall

shall see it to - ge - ther; and the

it, hath spo - - - - ken it.

of the Lord hath spo - ken it; and all flesh

be re - veal - - - - ed, and all

glo - ry, the glo - ry of the Lord shall be re - veal - ed,

8ves. 8ves.

and the glo-ry, the glo-ry, the glo-ry of the
flesh shall see it to-ge-ther;
and all flesh shall see it to-ge-ther;

Lord shall be re-veal-ed,
and the glo-ry, the glo-ry of the Lord shall be re-veal-ed
and the glo-ry, the glo-ry of the Lord
and the glo-ry, the glo-ry of the Lord shall be re-

8ves.

and all flesh shall see it to-
ed, re-veal-ed, and all flesh shall see it to-
shall be re-veal-ed, and all flesh shall see it to-
veal-ed, re-veal-ed, for the mouth of the

ge - ther, to - ge - ther; For the mouth of the Lord . . .
 ge - ther, to - ge - ther; For the mouth of the Lord . . .
 ge - ther, to - ge - ther; For the mouth of the Lord . . .
 Lord hath spo - ken it, for the mouth of the Lord

hath spo - ken it, for the mouth of the . . .
 hath spo - ken it, for the mouth of the . . .
 hath spo - ken it, for the mouth of the Lord, the . . .
 hath spo - ken it, for the mouth of the Lord, the . . .
 Sves.

Adagio.
 Lord . . . hath spo - - ken it.
 Lord . . . hath spo - - ken it.
Adagio.
 mouth of the Lord . . . hath spo - - ken it.
 mouth of the Lord . . . hath spo - - ken it.
Adagio.
 Pedals in Sves.

No. 5. RECITATIVE (*Accompanied*).—THUS SAITH THE LORD.

Haggai, ii., v. 6, 7.—Malachi, iii., v. 1.

VOICE.

Thus saith the Lord, the Lord of Hosts

Yet once a little while, and I will shake the

heav'n's and the earth, the sea and the dry land, and I will shake . . .

. . . and I will shake

. . . all nations; I'll shake the heav'n's, the earth, the sea, the

ACCOMP.

$\text{♩} = 144.$

f

8ves.

8ves.

8ves.

8ves.

8ves.

p

dry land, all na-tions I'll shake, and the de -

- - sire of all

na - tions shall come. *RECIT.* The Lord whom ye seek, shall sud-denly come to his

8ves.

temple, ev'n the messenger of the co - ve - nant whom ye de-light in,

8ves. 8ves. 8ves.

be - hold, he shall come, saith the Lord of Hosts.

8ve

No. 6. AIR.—BUT WHO MAY ABIDE THE DAY OF HIS COMING?

Malachi, iii., v. 2.

LARGHETTO.

VOICE.

ACCOMP.

$\text{♩} = 100.$

But who may a - bide the day of his coming, and

who shall stand when he ap - peareth? who shall stand when he ap -

peareth? But who may a - bide, but who may a - bide the day of his

coming, and who shall stand when he ap - peareth?

mf *p* *mf* *p* *mf* *p* *mp*

and who shall stand when . . he ap - pear -

p

eth? when . . he ap - pear - - eth?

Prestissimo. ♩ = 138.

For he is

like . a re - fi - - - ner's fire,

For he is like . a re - fi - - -

- - - ner's fire. Who shall stand when he ap -

pear - eth? For he is like a re - fi -

hr *hr* *p* *f* *p*

ner's fire. For

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

he is like a re - fi - ner's fire.

hr *p* *f*

8ves.

And who shall stand when he ap - peareth?

p *f* *p*

8ves.

Larghetto.

But who may a - bide the day of his coming,

Larghetto. p *mf*

and who shall stand, and who shall stand when he ap - peareth? when

p *mf*

Prestissimo.

he ap - pear - eth? For he is like a re -

Prestissimo.

8ves.

fi - - - ner's fire, . . . like a re - fi - - - ner's

fire, . and who shall stand when he, when he ap -

- pear - eth? and who shall stand when he ap -

- pear - eth? For he is like a re -

- fi - - - ner's fire, . . . and who shall

stand when he ap - - pear - eth, when

he ap - pear - eth? For he is like a re -

fi

8ves. ~~~~~

Adagio. Ad lib.

ner's fire, For he is like a re - fi - - ner's

Adagio.

fire.

f *Tempo primo.*

8ves. ~~~~~

No. 7.

CHORUS.—AND HE SHALL PURIFY.

Malachi, iii., v. 3.

Allegro.

TREBLE.

And he shall pu - ri - fy, and he shall pu - ri - fy

ALTO,
(or 2nd Treble.)

TENOR.
(Sve. lower.)

BASS.

ACCOMP.

$\text{♩} = 116$

Allegro.

the sons . . of Le - vi,

And he shall pu - ri - fy, and

And he shall

he shall pu - ri - fy the sons of

pu - ri - fy, And

And he shall pu - ri - fy the sons . . .

Le - - vi.

8ves.

And he shall pu - ri -

heshall pu - ri - fy

of Le - - vi,

And

8ves.

fy the sons of Le - -

the sons of Le - - vi,

and he shall pu - ri - fy . . .

heshall pu - ri - fy, . . . and he shall pu - ri - fy . . . the sons of Le - -

8ves.

- vi, the sons of Le - vi, that they may of - fer
 the sons of Le - vi, that they may of - fer
 the sons of Le - vi, that they may of - fer
 - vi, the sons, the sons of Le - vi, that they may of - fer

un - to the Lord an of - fer - ing in right - eous - ness, in righteous -
 un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -
 un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -
 un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

- ness. And he shall pu - ri - fy,
 - - ness. And he shall pu - ri - fy,
 - - ness. And he shall pu - ri - fy,
 - - ness. And he shall pu - ri - fy, shall pu - ri -

and he shall pu-ri -

and he shall pu - ri - fy,

and he shall pu - ri - fy,

fy . . . the sons of Le - vi,

- fy, . . . shall pu - ri - fy, and he shall

and he shall pu - ri - fy, and he shall

and he shall pu - ri - fy, and he shall

and he shall pu - ri - fy, and he shall

pu - ri - fy, and he shall pu - ri - fy the sons, the sons of

pu - ri - fy,

pu - ri - fy, and he shall pu - ri - fy the sons of

pu - ri - fy, and he shall pu - ri - fy the sons of Le - vi, the sons of

Musical score for "The Song of the Sea" (Hymn No. 100). The score is in G major (one sharp) and 4/4 time. It features a vocal line (Soprano/Alto) and a piano accompaniment. The lyrics are: "and shall pu-ri-fy, Le-vi, shall pu-ri-fy, sons of Le-vi, Sves. Sves."

The score is written on five staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The third staff is the vocal line, and the fourth staff is the piano accompaniment. The fifth staff is the vocal line, and the sixth staff is the piano accompaniment.

The lyrics are: and shall pu-ri-fy, Le-vi, shall pu-ri-fy, sons of Le-vi, Sves. Sves.

he shall pu-ri-fy the sons
shall pu-ri-fy, shall pu-ri-fy, the
the sons of Le-vi, the
and he shall pu-ri-fy the sons, the

of Le-vi, that they may of-fer un-to the Lord an
sons of Le-vi, that they may of-fer un-to the Lord an
sons of Le-vi, that they may of-fer un-to the Lord an
sons of Le-vi, that they may of-fer un-to the Lord an

of-fer-ing in righteous-ness, in righ-teous-ness.
of-fer-ing in righ-teous-ness, in righteous-ness.
of-fer-ing in righ-teous-ness, in righteous-ness.
of-fer-ing in righ-teous-ness, in righ-teous-ness.

No. 8.

RECIT.—BEHOLD! A VIRGIN SHALL CONCEIVE.

Isaiah, vii., v. 14.—Matt. i., v. 23.

ALTO VOICE.

Be-hold! a vir - gin shall con-ceive, and bear a son,

ACCOMP.

p

8ves.

and shall call his name Em - man - u - el; God with us.

No. 9. AIR.—O THOU THAT TELLEST GOOD TIDINGS TO ZION.

Isaiah, xl., v. 9.

ANDANTE.

$\text{♩} = 120.$

f

ALZO.

O thou that tell-est good

p

tidings to Zi-on, get thee up in - to the high moun-tain!

f *p* *mf*

O thou that tel-est good tidings to Zi-on,

p *mf*

get thee up in-to the high moun

p

tain! get thee up in-to the high moun-

tain!

f

O thou that tell-est good

p

tidings to Jeru-sa-lem! lift up thy voice with strength! lift it

mf *p*

up, be not a - fraid ! Say un-to the ci-ties of Ju-dah :

Say un-to the ci-ties of Ju-dah : Be - hold your God ! Be - hold your

God ! Say un-to the ci-ties of Ju - dah : Be - hold your

God ! be - hold your God ! . . . be - hold your God !

O thou that tellest good

tidings to Zi-on, A - rise, shine, for thy light is come,

A - rise, A - rise, A -

- rise, shine, for thy light is come, And the glo - - -

- - - ry of the Lord, the

glo-ry of the Lord . . . is ri - sen is

ri - sen up - on . . thee, is ri - sen, is ri - sen up -

- on thee, the glo-ry, the glory, the glo-ry of the

Lord . . . is ri - sen up - on thee.

CHORUS.

O thou that tell - est good ti-dings to Zi - on, good ti - dings to Je -

CHORUS.

O thou that tell - est good

O thou that tell - est good tidings to Zi - on, good

CHORUS.

ru - salem, O thou that tellest good tidings to Zi-on, good
O thou that tellest good tidings to Zi-on, to Zi - - on,
tidings to Zi-on, O thou that tellest good
tidings to Je - - ru - sa - lem,

tidings to Zion, A - rise, A - rise, Say un-to the cities of
A - rise, A - rise, Say un-to the cities of
tidings to Zion, A - rise, A - rise, Say un-to the cities of
A - rise, A - rise, Say un-to the cities of

Ju-dah, Behold your God! be - hold, the glo - ry of the
Ju dah, Behold your God! be - hold, the glo - ry of the
Ju-dah, Behold your God! be - hold, the glo - ry of the
Ju-dah, Behold your God! be - hold, the glo - ry of the

8ves.

Lord . . is ri-sen up - - on thee. O thou that tellest good
 Lord . . is ri-sen up - - on thee. O thou that tellest good
 Lord . . is ri-sen up - - on thee. O thou that tellest good
 Lord . . is ri-sen up - - on thee. O thou that tellest good

tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -
 tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -
 tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -
 tidings to Zi-on, Say un-to the ci-ties of Ju - - dah, be - hold, be -

- hold, the glo - ry of the Lord, of the Lord, . .
 - - hold, the glo - ry of the Lord, of the Lord, . . the
 - hold, the glo - ry of the Lord, of the Lord, . .
 - hold, the glo - ry of the Lord, of the Lord, . .

the glo - ry of the Lord . . . is ri - - sen up -

glo - ry of the Lord is ri - - sen up -

the glo - ry of the Lord . . . is ri - - sen up -

the glo - ry of the Lord . . . is ri - - sen up -

- on thee.

- on thee.

- on thee.

- on thee.

f

8ves.

f

p

No. 10. RECIT (*Accompanied*).—FOR, BEHOLD, DARKNESS.

Isaiah, lx., v. 2, 3.

ANDANTE.
LARGHETTO.

♩ = 80.

For, behold, dark-ness shall co-ver the earth,

and gross dark-ness the people, and gross dark-ness the people: but the Lord shall a-

-rise up-on thee, and his glo-

-ry shall be seen up-on thee; and his glo-ry shall be seen up-on thee;

and the Gentiles shall come to thy light, and kings to the brightness of thy ri-sing,

No. 11. AIR.—THE PEOPLE THAT WALKED IN DARKNESS.

Isaiah, ix., v. 2.

Larghetto.

VOICE.

ACCOMP.

♩ = 126.

The peo - ple that walk - ed in dark - - ness, that walked in dark -

- - ness The peo - ple that walk-ed, that walk-ed in darkness, have

seen a great light, have seen a great light. . . The peo-ple that walked, that

walked in darkness, have seen a great light, The

8ves.

peo - ple that walk-ed, that walk-ed in darkness, that walk-ed in dark - - ness, The

peo - ple that walk-ed in dark - - - - - ness, have seen a great light, have

seen a great light, . . a great light, have seen a great light;

mf

8ves.

And they that dwell, that

p

8ves.

dwell in the land of the sha - - - - - dow of death, . .

p

And they that dwell, that dwell in the land, that dwell in the land of the

sha-dow of death, . . . up - on them hath the light

shi - ned, And they that dwell, that dwell in the land of the

sha - - - dow of death, up - on them hath the

light . . shi - - - ned, up - on them hath the light shi - ned.

No. 12. CHORUS.—FOR UNTO US A CHILD IS BORN.

Isaiah, ix., v. 6.

Andante Allegro.

TREBLE.

ALTO,
(or 2nd Treble.)

TENOR,
(8ve lower.)

BASS.

ACCOMP.

mf

$\text{♩} = 138.$

8ves.

For unto us a child is

born, unto us a son is given, unto us a son is given,

For unto

For unto us a child is born,

us a child is born,

unto us

a son is given,

unto

For unto us a child is born,

unto

us

a son is given,

For unto us a child is born,

us

a son is given,

un-to us

a son is

given, unto us, a son is given,
and the government shall be upon his shoul -
unto us a son is given,

and the government shall be up-on his shoul -
and the go-vernment shall
der,
and the go-vernment shall

8ves.

- der, up-on his shoulder, and his name shall be call-ed Won - derful!
be up-on his shoulder, and his name shall be call-ed Won - derful!
and his name shall be call-ed Won - derful!
be up-on his shoulder, and his name shall be call-ed Won - derful!

Counsellor! the Mighty God! the Ev-er-last-ing Father, the

Counsellor! the Mighty God! the Ev-er-last-ing Father, the

Counsellor! the Mighty God! the Ev-er-last-ing Father, the

Counsellor! the Mighty God! the Ev-er-last-ing Father! the

Prince of Peace! un-to us a child is born, un-to

Prince of Peace! For un-to us a child is born, . . .

Prince of Peace!

un-to us a son is giv'n,

us a son is given,

un-to us a son is

8ve. 8ve. 8ve.

and the government shall be up-on his shoul -

given, and the government shall

and his name shall be call - ed

der, and his name shall be call - ed

and his name shall be call - ed

be up-on his shoul - - der, and his name shall be call - ed

Wonderful! Coun-sellor! the Mighty God! the

Wonderful! Coun-sellor! the Mighty God! the

Wonderful! Coun-sellor! the Mighty God! the

Wonderful! Coun-sellor! the Mighty God! the

Ev - er - last - ing Fa - ther! the Prince of Peace! For un - to

Ev - er - last - ing Fa - ther! the Prince of Peace!

Ev - er - last - ing Fa - ther! the Prince of Peace! Unto us a child is born,

Ev - er - last - ing Fa - ther! the Prince of Peace!

us a child is born,

For un - to us a child is born,

For un - to us a child is born, un - to

un - to us a son is

un - to us a son is

us a son is given,

un - to us a son is

given, and the government shall

given, and the government shall be up-on his shoul - - der;

be up-on his shoul - - der; and his

and the government shall be up-on his shoulder; and his

and his

and the government shall be up-on his shoulder; and his

name shall be called Won - derful! Coun - sel-lor!

name shall be called Won - derful! Coun - sel-lor!

name shall be called Won - derful! Coun - sel-lor!

name shall be called Won - derful! Coun - sel-lor!

Pedals.

the Mighty God! the E-ver-last-ing Fa - ther! Prince of Peace!

the Mighty God! the E-ver-last-ing Fa - ther! Prince of Peace!

the Mighty God! the E-ver-last-ing Fa - ther! Prince of Peace!

the Mighty God! the E-ver-last-ing Fa - ther! Prince of Peace! un-to

For un-to us a child is born,

For un-to us a child is born,

For un-to us a child is born, un-to us a son is

us a child is born, un-to us a child is born, un-to us a son is

un-to us

un-to us

given, un-to us a son is given, un-to us

given, un-to us a son is given, un-to us

a son is given, and the government, the government shall be up-on his shoul - -

a son is given, and the government shall be up-on his shoulder;

a son is given, and the

a son is given, and the

8ves. 8ves.

der; and the government shall be upon his shoulder, and his name shall be call-ed

and the government shall be upon his shoulder, and his name shall be call-ed

government, the government shall be upon his shoulder, and his name shall be call-ed

government, the government shall be upon his shoulder, and his name shall be call-ed

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

ff
Ped. 8ves.

E-verlast-ing Fa-ther! the Prince of Peace! the E-ver-last-ing Fa-ther! the

E-verlasting Father! the Prince of Peace! the E-ver-last-ing Fa-ther! the

E-verlasting Father! the Prince of Peace! the E-ver-last-ing Fa-ther! the

E-verlasting Father! the Prince of Peace! the E-ver-last-ing Fa-ther! the

Prince of Peace!

Prince of Peace!

Prince of Peace!

Prince of Peace!

LARGHETTO.

♩ = 144.

Handwritten: 184-88

Handwritten: 4. 8. 5.

Handwritten: 8ves.

Handwritten: pp

Handwritten: hr

No. 14. RECIT.—THERE WERE SHEPHERDS ABIDING IN THE FIELD.

Luke, ii., v. 8, 9.

TREBLE VOICE.

There were shepherds a-biding in the field, keeping watch o-ver their flocks by

Accomp.

p

8ves.

Andante. $\text{♩} = 88.$

night. And lo! the an-gel of the Lord came up-on them,

p

and the glo-ry of the Lord shone round about them, and they were sore a-fraid.

8ves.

No. 15. RECIT.—AND THE ANGEL SAID UNTO THEM.

Luke, ii., v. 10

TREBLE VOICE.

And the an-gel said unto them, "Fear not, for be-hold I bring you good

Accomp.

p

8ves.

tidings of great joy, which shall be to all people; for un-to you is born this

day, in the ci - ty of Da - vid, a Sa - vour, which is Christ the Lord."

No. 16. RECIT.—AND SUDDENLY THERE WAS WITH THE ANGEL.

Luke, ii., v. 13.

TREBLE.
VOICE.

And

ACCOMP.

CELLO. *mf* *dim.* *p*

♩ = 80.

sud - den - ly there was with the an - gel a mul - ti - tude of the heav'nly host,

prais - ing God, and say - - ing:

No. 17. CHORUS.—GLORY TO GOD.

Luke, ii., v. 14.

TREBLE.

Allegro.

Glory to God, Glo - ry to God in the high - - -

ALTO,
(or 2nd Treble.)

Glory to God, Glo - ry to God in the high - - -

TENOR,
(3ve. lower.)

Glory to God, Glo - ry to God in the high - - -

BASS.

ACCOMP.

Allegro.

♩ = 80.

est,
est,
est, and peace on earth,
and peace on earth,

p

8ves.

Glo - ry to God, Glo - ry to God, Glo - ry to God in the
Glo - ry to God, Glo - ry to God, Glo - ry to God in the
Glo - ry to God, Glo - ry to God, Glo - ry to God in the

f

p

high - - est,
high - - est,
high - - est, and peace on earth,
and peace on earth,

p

p

8ves.

good will to - wards men, towards men,

good will to - wards men, towards men, good will to - wards

good will . . to - wards men, to - wards men,

good will to - wards men, good will .

8ves. 8ves.

good will . . to - wards men, . . to - wards men.

men, to - wards men, good will . . to - wards men.

good will to - wards men, good will to - wards men.

. . . to - wards men, good will . . . to - wards men.

8ves.

Glo - ry to God, Glo - ry to God in the high - est,

Glo - ry to God, Glo - ry to God in the high - - est,

Glo - ry to God, Glo - ry to God in the high - - est,

Glo - ry to God, Glo - ry to God in the high - - est,

p

and peace on earth,

p

and peace on earth,

p

and peace on earth,

p

and peace on earth,

8ves.

f

good will, good will, good will,

good will to - wards men, to - wards men, good will, good will, good will,

good will . . to - wards men, towards men, good will, good will, good will,

good will, good will, good will,

8ves.

8ves.

8ves.

good will to - wards men, . . good will to - wards men.

good will towards men, good will . . to - wards men.

good will towards men, . . good will to - wards men.

good will . . to - wards men, . . good will to - wards men.

8ves.

*p**pp*

No. 18. AIR.—REJOICE GREATLY, O DAUGHTER OF ZION!

Zachariah, ix., v. 9.

ALLEGRO.

♩ = 96.

First system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'ALLEGRO.' and the time signature is indicated by '♩ = 96.'. The first measure of the treble staff is marked with a forte 'f' dynamic. The melody in the treble staff is accompanied by a bass line in the bass staff.

Second system of musical notation. It includes a 'TREBLE VOICE.' entry. The vocal line is written in the treble clef. The lyrics 'Rejoice, rejoice, re-joyce . . . greatly, re - joice, . . .' are written below the vocal line. The piano accompaniment continues in the grand staff. Dynamics include 'p' (piano) and 'mf' (mezzo-forte).

Third system of musical notation. The vocal line continues with the lyrics 'O daughter of Zi-on, O daughter of'. The piano accompaniment features a prominent 'mf' dynamic in the treble staff.

Fourth system of musical notation. The vocal line continues with the lyrics 'Zi-on! Re-joyce, re-joyce, . . .'. The piano accompaniment continues with a steady bass line.

Fifth system of musical notation. The vocal line continues with the lyrics 're-joyce, . . .'. The piano accompaniment concludes the piece with a final chord in the bass staff.

O
mf *p*
 daugh-ter of Zi-on! Re-joice . . great-ly, shout, O
 daughter of Je-ru-sa-lem! Be-hold thy king cometh un-to thee,
mf *p* *mf*
 Be-hold thy king cometh un-to thee, cometh un-to thee.
p *mf*
 He is the

righteous Sa-viour, and he shall speak

mf *p*

peace un-to the hea - then, he shall speak peace. he shall speak peace,

peace, he shall speak peace unto the hea - then, he is the

righteous Sa-viour, and he shall speak, he shall speak peace,

peace, he shall speak peace un-to the hea - then. *A tempo.*

f

Re-joyce, re-joyce, re-joyce . . greatly,

p *mf*

re - joice

p

great - ly,

mf

O daugh - ter of Zi - on! shout, O daughter of Je -

p *mf* *p*

- - ru - sa - lem! Be - hold thy king com - eth un - to

mf *p*

thee, re - joice, re - joice,

mf *p*

and shout, shout, shout,

mf *p*

shout, re-joyce . greatly,

mf

Re-joyce . greatly, O daughter of Zi-on, shout, . .

p

O daughter of Je-ru-sa-lem! Be-hold thy king cometh un - to

thee, be-hold thy king com-eth un - to thee.

p

No. 19. RECIT.—THEN SHALL THE EYES OF THE BLIND BE OPEN'D.

Isaiah, xxxv., v. 5, 6.

TREBLE VOICE.

Then shall the eyes of the blind be open'd, and the ears of the

ACCOMP.

p

deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

No. 20. AIR.—HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

Isaiah, xl., v. 11.

TREBLE VOICE.

Larghetto.

mp

Legato throughout.

$\text{♩} = 126.$

He shall feed his flock like a shep - - herd, and

p

he shall ga-ther the lambs with his arm, with . . his arm, He

cres. *p*

shall feed his flock like a shep - herd, and he shall ga-ther the lambs with his arm,

with his arm, and car-ry them in his bo-som, and

cres. *p*

gent-ly lead those that are with young, and gent-ly lead, and

gent - ly lead those that are with young. Come

cres. *p*

un - to him, all ye that la - bour, Come un - to him, ye that are heavy la - den, and

he will give you rest. Come un - to him all ye that la - bour, Come

cres. *p*

un - to him, ye that are hea - vy la - den, and he will give you rest.

Legato throughout.

Take his yoke upon you, and learn of him, for he is meek and

low - ly of heart, and ye shall find rest, and ye shall find rest un - to your souls.

Take his yoke upon you, and learn of him, for he is meek and

low - ly of heart, and ye shall find rest, and ye shall find rest un - to your souls.

No. 21. CHORUS.—HIS YOKE IS EASY AND HIS BURTHEN IS LIGHT.

Matthew, xi., v. 30.

Allegro. mf

TREBLE.

ALTO,
(or 2nd Treble.)

TENOR,
(3ve lower.)

BASS.

ACCOMP.

Allegro. mf

♩ = 120.

His yoke is ea - - - sy, his burthen is

light, his burthen, his bur - then is light.

mf

His

His yoke is ea

yoke is ea - - - sy, his burthen is light,

- - - sy, his burthen is light, his burthen is light, his

mf

His yoke is ea

his burthen is light, his burthen is
 his bur - then is light,
 bur-then, his burthen, his bur - then is light, is light,
 - - sy, his burthen, his bur - then is light.

bur - then is light, his burthen, his bur - then is light.
 his bur - then is light,
 his burthen is light, is light,
 his burthen, his bur - then is light, His yoke is

His yoke is ea - - - - - sy, his
 his burthen is light, his burthen, his
 ea - - - - - sy, his

bur - then is light. His yoke . . is ea -

bur - then is light.

His yoke is ea - sy, his burthen is

bur - then is light,

sy, his bur - then is light,

His yoke is ea -

light, his burthen, his bur - then is light.

his bur - then is light. His yoke is ea -

his burthen is light,

sy, his burthen is light, his

his burthen is

sy, his

his burthen, his burthen, his bur - then is light. His
burthen, his bur - then is light, his bur - then is light.
light, his burthen, his bur - then is
burthen, his burthen, his bur - then, his burthen, his bur - then is

yoke . . is ea - - sy, his burthen is light,
light, his burthen is
light. His yoke is ea - - sy, his

his burthen is light, his burthen, his
his burthen is light, his burthen is light, his burthen is
light, is light, his bur - then is
burthen is light, is light, his bur - then is

burthen, his bur - then, his bur -
light, his burthen is light, his bur -
light, is light, his bur -
light, is light, his bur -

then is light. His yoke is ea -
then is light. His yoke is ea - sy, his yoke is
then is light. His yoke is ea - sy, is ea -
then is light. His yoke is ea - sy, is ea -

8ves.

sy, and his bur - then is light, his yoke is ea - sy, his bur - then is
ea - sy, his burthen is light, his yoke is ea - sy, his bur - then is
sy, his burthen is light, his yoke is ea - sy, his bur - then is
sy, his burthen is light, his yoke is ea - sy, his bur - then is

8ves.

light, his yoke . . is ea-sy, and his bur - - then is light.

light, his yoke . . is ea-sy, and his bur - - then is light.

light, his yoke . . is ea-sy, and his bur - - then is light.

light, his yoke . . is ea-sy, and his bur - - then is light.

PART THE SECOND.

No. 22.

CHORUS.—BEHOLD THE LAMB OF GOD.

John, i., v. 29.

LARGO.
♩ = 80.

TREBLE.

Be-hold the Lamb of God, Behold the Lamb of

ALTO, (or 2nd Treble.)

Be-hold the Lamb of God, Be - hold the Lamb of God, the Lamb of God,

TENOR, (five. lower.)

Be-hold the Lamb of God, the Lamb of

BASS.

Be - hold the Lamb of God, Be -

God, that ta-keth a-way, taketh a-way the sins of the world: . . .
 that ta-keth a-way the sins . . . of the world: Be -
 God, that ta - keth a-way the sins of the world: Be -
 - hold the Lamb of God that ta - keth a-way the sins of the world: . . .

Pedals 8ve. below.

Be - hold the Lamb of God, the Lamb of God, of
 - hold the Lamb of God, the Lamb of God, Be - hold the Lamb of
 - hold the Lamb of God, Be - hold the Lamb of God, Be -
 Be - hold the Lamb of

God, the Lamb of God, that ta . keth a-way the sins of the world, of . . .
 God, the Lamb of God, that ta - keth a-way the sins of the world, the
 - hold the Lamb of God, that ta - keth a-way the sins of the world, the
 God, . . . that ta - keth a-way the sins of the world, the

... the world: Be - hold the Lamb of God, be - hold the Lamb of God, that
 sins of the world: Be - hold the Lamb of God, the Lamb of God,
 sins of the world: Be - hold the Lamb of God, the Lamb of God,
 sins of the world: Be - hold the Lamb of God, the Lamb of God,

taketh a-way the sins of the world, that
 that taketh a - way the sins, the sins of the world: the sins of the world:
 that ta-keth away the sins of the world: the sins of the world:
 that ta-keth a-way the sins of the world: the sins of the world:

Sves.

ta - keth a - way . . . the sins of the world: . . .
 that ta - keth a - way . . . the sins, the sins of the
 that ta - keth a - way . . . the sins of the
 that ta - keth a - way the sins of the

the sins of the world: that ta - - keth a -
world, the sins of the world, the sins of the world: that ta - keth a -
world, the sins of the world, the sins of the world: that ta - keth a -
world, the sins of the world: that ta - keth a -

- way the sins of the world.
- way the sins of the world.
- way the sins of the world.
- way the sins of the world.

No. 23.

AIR.—HE WAS DESPISED AND REJECTED.

Isaiah, liii., v. 3.

Largo.
♩ = 72.
mp *p* *mp* *p*

ALTO VOICE
mp *p* *p*
He

was de-spi-sed, de-spi-sed and reject-ed, re-

ject-ed of men, a man of sor-rows, a man of

sor-rows, and acquainted with grief, a man of sorrows, and acquainted with

grief. He

was despised, rejected, He was de-spi-sed, and re-ject-ed of

men, a man of sor-rows, and ac-quaint-ed with grief, a

man of sor-rows, and ac-quaint-ed with grief. He was de-spi-sed,

pp

re-ject-ed, a man of sorrows, and ac-quaint-ed with

grief, and acquainted with grief, . . . a man of sor-rows, and ac-

p

- - quaint - ed with grief.

mf *mp*

mf

He gave his back to the smi-ters,

un poco piano.

He gave his back to the smit-ers, and his cheeks to

The first system of the musical score. It consists of three staves: a vocal line in treble clef with a key signature of two flats (B-flat and E-flat), and two piano accompaniment staves (treble and bass clefs). The piano part features a dense, rhythmic texture with many beamed sixteenth and thirty-second notes. The lyrics are written below the vocal staff.

them that plucked off the hair, and his cheeks to them that plucked off the

The second system of the musical score, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staff.

hair, and his cheeks to them that pluck-ed off the

The third system of the musical score. The piano accompaniment continues with its characteristic rhythmic intensity. The lyrics are written below the vocal staff.

hair; he hid not his face from shame and

The fourth system of the musical score. The vocal line and piano accompaniment continue. The lyrics are written below the vocal staff.

spit-ting, he hid not his face from shame,

The fifth system of the musical score, which concludes the page. The piano accompaniment ends with a final chord. The lyrics are written below the vocal staff.

from shame, . . . he hid not his

face from shame, . . . from shame and spitting.

No. 24. CHORUS.—SURELY HE HATH BORNE OUR GRIEFS.

Isaiah, liii., v. 4, 5.

LARGO E STACCATO.
♩ = 72.

8ves.

TREBLE.

Alto (or 2nd Treble).

TENOR, (8ve. lower.)

BASS.

Sure - ly, sure - ly, he hath

Sure - ly, sure - ly, he hath

Sure - ly, sure - ly, he hath

Sure - ly, sure - ly, he hath

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

Sure-ly, sure-ly he hath borne our griefs, and

Sure-ly, sure-ly, he hath borne our griefs, and

Sure-ly, sure-ly, he hath borne our griefs, and

Sure-ly, sure-ly, he hath borne our griefs, and

car - ried our sor - rows;

car - ried our sor - rows; he

car - ried our sor - rows;

car - ried our sor - rows;

8ves.

he was wound-ed for our trans-gres-sions; he was
 was wound-ed for our trans-gres-sions; he was
 he was wound-ed for our trans-gres-sions; he was
 he was wound-ed for our trans-gres-sions; he was
 he was wound-ed for our trans-gres-sions; he was

8ves. Pedals 8ves.

buis-ed, he was buis-ed for our in-i-quities; the chas-
 buis-ed, he was buis-ed for our in-i-quities;
 buis-ed, he was buis-ed for our in-i-quities; the chas-
 buis-ed, he was buis-ed for our in-i-quities,

tise-ment, the chas-tise-ment of...
 the chas-tise-ment, the chas-tise-ment
 tise-ment, the chas-tise-ment
 the chas-tise-ment the chas-tise-ment

8ves.

our peace was up -
 of our peace was up -
 of our peace was up -
 of our peace was up -
 Pedals 8ves.

on him.
 on him.
 on him.
 on him.

No. 25. CHORUS.—AND WITH HIS STRIPES WE ARE HEALED.

Isaiah, liii., v. 5.

** Alla Breve, Moderato.*

TREBLE.

ALTO,
 or 2nd Treble.)

TENOR,
 (3ve. lower.)

BASS.

ACCOMP.

Alla Breve, Moderato.

Full.

♩ = 88.

And with his stripes we are heal - ed, And with his
 And with his stripes

* In the original score, this movement is divided into bars of eight minims each; but the above division into bars of two minims each has been preferred in this Edition, as being easier to read by the generality of performers.

stripes we are heal - ed, we are

we are heal - ed,

And with his

heal - ed, And with his stripes we are heal - ed, we are

And with his stripes we are heal

stripes we are heal - ed,

And with his

8ves.

heal - ed, And with his

ed, And with his stripes we are heal - ed,

And with his stripes we are heal - ed, we are heal -

stripes we are heal - ed,

stripes we are heal - ed, And with his ed. And with his stripes And with his stripes we are heal

8ves.

And with his stripes we are stripes we are heal - ed. we are heal - ed. And with his stripes we are

heal - ed. And with his heal - ed. . . .

And with his stripes
 stripes we are heal - - - ed.
 ed, . . . are heal - - - ed. And with his
 And with his stripes we are heal - - - ed

8ves.

we are heal - - - ed. And with his
 And with his stripes we are heal -
 stripes we are heal - - - ed.
 And with his stripes we are heal - - - ed.

8ves.

stripes we are heal - - - ed.
 ed.
 And with his stripes we are
 And with his stripes we are heal
 And with his stripes we are

8ves.

heal - ed. And with his stripes we are

And with his stripes we are heal - ed.
And with his stripes we are heal -

Adagio.
ed.
And with his stripes we are heal
Adagio.
with his stripes we are heal - ed.
Adagio.

No. 26. CHORUS.—ALL WE, LIKE SHEEP, HAVE GONE ASTRAY,

Allegro Moderato.

Isaiah, liii., v. 6.

TREBLE.

All we, like sheep,

All we, like sheep, have gone a - stray,

ALTO,
(or 2nd Treble.)

All we, like sheep,

All we, like sheep,

TENOR,
(5ve. lower.)

All we, like sheep,

All we, like sheep, have gone a - stray,

BASS.

All we, like sheep,

All we, like sheep,

ACCOMP.

Allegro Moderato.

♩ = 152.

All we, like sheep,

All we, like sheep,

All we, like sheep,

All we, like sheep, have gone a - stray,

All we, like sheep,

All we, like sheep,

All we, like sheep,

All we, like sheep, have gone a - stray,

we have turn

we have turn - ed,

ed ev'-ry one to his own way,
we have turn - - - ed ev'-ry one to his own
ev'-ry one to

All we, like sheep,
way, ev'-ry one to his own way. All we, like sheep,
his own way. All we, like sheep, have gone a - stray,
All we, like sheep, have gone a - stray,

have gone a - stray, we have
have gone a - stray, we have turn - -

turn - ed, we have turn

ed ev'-ry one to his own way,

- ed ev'-ry one to his own way, to his own way, we have turned

we have turned, we have turned ev'ry one to his own way, we have

we have turned ev'-ry one . . . to his own way, we have turned

we have turned ev'ry one to his own way,

8ves.

ev'ry one to his own way; All we, like sheep,

turn-ed ev'ry one to his own way; All we, like sheep,

ev'ry one to his own way; All we, like sheep,

we have turn-ed ev'ry one to his own way; All we, like sheep,

have gone a - stray,

have gone a - stray,

have gone a - stray,

have gone a - stray,

we have turn - ed

we have turn -

have gone a-stray,

we have

ev'-ry one to his own way,

ed, we have

we have turn - - - - ed, we have

The musical score is for a piece from Handel's 'Messiah'. It features four systems of staves. Each system includes a vocal line (soprano, alto, and tenor) and a piano accompaniment. The lyrics are: 'have gone a - stray,' (repeated three times), 'we have turn - ed', 'we have turn -', 'have gone a-stray,', 'we have', 'ev'-ry one to his own way,', 'ed, we have', and 'we have turn - - - - ed, we have'. The music is in G major and 4/4 time. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

turn - ed, we have turn-ed ev'-ry one to his own way,
 we have turn - ed ev'-ry one to his own way,
 turn-ed, we have turn - ed ev'-ry one to his own way, we have
 turned, we have turn-ed ev'-ry one to his own way,
 8ves.

we have turned ev'-ry one to his own way, . . .
 we have turned ev'-ry one to his own way, ev'-ry
 turned ev'-ry one to his own way, we have turned ev'-ry
 we have turned ev'-ry one, ev'-ry one to his own way, ev'-ry
 8ves. 8ves.

to his own way. All we, like sheep, All we, like sheep,
 one to his own way. All we, like sheep, All we, like sheep,
 one to his own way. All we, like sheep, All we, like sheep, have
 one to his own way. All we, like sheep, All we, like sheep,
 8ves. 8ves.

we have turn - ed, we have
 turn - ed, we have turn - ed, we have turn - ed, we have
 we have turn - ed
 - ed, we have turn - ed, we have turn

turn - ed, we have
 turn ed, we have turned
 ev'-ry one to his own way, we have turned
 - ed, ev'-ry one to his own way, we have
 8ves.

turn-ed ev'-ry one to his own way, we have turned ev'-ry one to his own
 ev'-ry one to his own way, we have turned ev'-ry one to his own
 ev'-ry one to his own way, we have turned ev'-ry one to his own
 turn-ed ev'-ry one to his own way, we have turned ev'-ry one to his own
 8ves. Ped.

Adagio.

way; and the Lord hath laid on him, and the Lord hath laid on him, hath
 way; and the Lord hath laid on him, on him,
 way; and the Lord hath laid on him, the Lord hath

Adagio.

Ped.

laid on him, . . on him . . the i - ni-qui-ty of . . us all.
 hath laid on him the i - ni-qui-ty of us all.
 hath laid on him the i - ni-qui-ty of . . us all.
 laid on him. the i - ni-qui-ty of . . us all.

No. 27. RECIT.—ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

Psalm xxii., v. 7.

LARGHETTO. *mf*
 ♩ = 80.

TENOR VOICE.

All they that

see him, laugh him to scorn; they

shoot out their lips, and shake their

heads, say - ing,

8 ves.

8 ves.

No. 28.

CHORUS.—HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

Psalm xxii., v. 8.

Allegro.

TREBLE.

ALTO,
(or 2nd Treble.)

TENOR,
(8ve lower.)

BASS.

He trust-ed in God that he would de-li-ver him; let him de-

Allegro.

ACCOMP. Full without Reeds.

♩ = 88.

He trust-ed in God that he . . . would de-li-ver him,
 - - liver him, if he delight in him, if he delight in him, let him de-li-ver him, if

He trust - ed in
 let him de-li-ver him, if he de-light in him, if he de-
 he delight in him, if he de-light in him, if he delight in

8ves.

God that he would de-li-ver him; let him de-li-ver him, if he de-
 - light in him, let him de-li-ver him, if he de-light in him, if he de-
 him,

8ve.

He trust - ed in God that he . . . would de - li - ver him,
 - light in him, if he de - light
 - light in him, if he de - light .
 He trust - ed in God, in God, in God he trust - ed, let him de - li - ver

Pedals | 8ves.

let him de - li - ver him, if he delight in him,
 in him,
 in him, let him de - li - ver him,
 him, if he de - light in him, if he de - light in him, let him de -

8ves.

let him de - li - ver him, if he de - light . . . in him,
 let him de - li - ver him, if he de - light in him,
 if he de - light . . . in him, if he de -
 - li - ver him ; He trust - ed in

8ves.

He trust - ed in God that he would de - li - ver him, let him de -
 - light in him, let him de - li - ver him, if he de -
 God, he trust - ed in God, let him de - li - ver him, if he de -

Sves.

let him de - li - ver him. He
 - li - ver him, if he de - light in him, if he de - light
 - light in him, if he de - light in him. He trust - ed in God, he
 - light in him, if he de - light in him,

trust - ed in God that he . . would de - li - ver him, let him de - li - ver him,
 in him, let him de - liver him, if he delight in
 trust - ed in God, let him de - li - ver him, if he de - light in

if he delight in him, let him de-li-ver him,
 him, if he delight in him, let him de-li-ver him,
 him, if he delight in him, let him de-li-ver him,
 let him de-li-ver him, let him de-

8ves. ~~~~~

if he de-light in him, let him de-li-ver him,
 let him de-li-ver him, if he de-light in
 He trust-ed in God that he would de-li-ver
 - li-ver him.

8ves. ~~~~~

- light in him, let him de-li-ver him, if he delight in him, let
 him, let him de-li-ver him, if he de
 him, let him de-li-ver him, if he delight in him, let
 let him de-li-ver him.

8ves. ~~~~~

him de - li - ver him,

- light in him, He trust - ed in God, let him de - li - ver him, if he de -

him de - li - ver him, He trust - ed in God, let him de - li - ver him, if he de - light

He trust - ed in God, that he . . . would de - liv - er, him,

8ves.

let him de - li - ver him,

light in him, let him de - li - ver him,

in him, let him de -

. . . let him de - li - ver him, . . . if he delight in him,

8ves.

let him de - li - ver him, let him de - li - ver him,

if he de - light in

- li - ver him, if he de - light in

let him de - li - ver him, if he de - light in

8ves.

Handwritten musical score for Handel's "Messiah." The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

He trust - ed in God that he would de - li - ver him, let him de -
 him, He trust - ed in God, let him de - li - - ver him if he de - light
 him, if he de - light
 him, if he de - light . . . in him, if he de -
 - li - ver him, if he de - light in him,
 in him, let him de - li - ver him, let him de - li - ver him, if he de -
 if he de - light in him, let him de - li - ver him,
 light . . . in him, let him de - li - ver him,
 if he de - light . . . in him, if he de - light . . .
 light
 if he delight in him, if he delight
 He trust - ed in God, that he would de -

8ves.
 Ped.

Adagio.

in him, let him . . . de - li - ver him, if he de - light in him.

in him, let him de - li - ver him, if he de - light in him.

Adagio.

in him, let him, let him de - li - ver him, if he de - light in him.

li - ver him, . . let him, let him de - li - ver him, if he de - light in him.

Adagio.

8ves. Ped.

No. 29. RECIT.—THY REBUKE HATH BROKEN HIS HEART.

Psalms lxxix., v. 20.

Largo.

TENOR VOICE.

Thy rebuke hath bro - ken his heart: he is full of

ACCOMP.

p

8ves.

hea - vi - ness: he is full of hea - vi - ness. Thy rebuke hath bro - ken his heart;

he looked for some to have pi - ty on him, but there was no man; neither found he

a - ny to com - fort him, He look - ed for some. to have pi - ty on him,
but there was no man, nei - ther found he a - ny to com - fort him.

No. 30. AIR.—BEHOLD AND SEE IF THERE BE ANY SORROW.

Largo. Lamentations, i., v. 12

TENOR VOICE.
Be-hold and see, be-hold and see if there be a - ny sor-row

ACCOMP. *Largo. p*
= 66.

like un-to his sor-row. Be-hold and see if

mf *p* *pp*

8ves.

there be a - ny sorrow like un-to his sorrow. Be-hold and see if there

be a - ny sorrow like un-to his sorrow.

mf *p*

8ves.

RECIT—HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.

Isaiah (iii.), v. 8.

TREBLE VOICE.

He was cut off out of the land of the liv-ing;

ACCOMP.

p

for the transgressions of thy peo-ple was he strick-en.

No. 32. AIR.—BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.

Psalm xvi., v. 10.

ANDANTE LARGHETTO.

♩ = 88.

TREBLE VOICE.

But thou didst not leave his

p

soul in hell, But thou didst not leave his

Cres. *p*

soul in hell, nor didst thou suf-fer, nor didst thou suf-fer thy

Ho - ly One to see cor - rup - tion.

mf

But thou didst not leave his soul in hell, thou

p

didst not leave, thou didst not leave his soul in hell, nor

cres. *p*

didst thou suf - fer thy Ho - ly One to see corruption, nor

didst thou suf - fer, nor didst thou suf - fer thy Ho - ly One to

see cor - rup - tion, nor didst thou suffer, nor

cres. *p*

didst thou suf-fer thy Ho - ly One, thy Ho - ly One to

see cor-rup - tion.

mf

No. 33. CHORUS.—LIFT UP YOUR HEADS, O YE GATES!

Psalm xxiv., v. 9.

A tempo ordinario.

1st & 2nd TREBLE.

ALTO.

TENOR,
(3ve. lower.)

BASS

Lift up your heads.

Lift up your heads.

ACCOMP.

A tempo ordinario.

♩ = 88.

O ye gates! and be ye lift up, ye e-verlasting doors, and the King of Glory shall come

O ye gates! and be ye lift up, ye e-verlasting doors, and the King of Glo-ry shall come

in.

in.

Who is the King of Glo-ry? the King of Glory? who

Who is the King of Glo-ry? the King of Glory? who

The Lord strong and mighty, the

The Lord strong and mighty, the

is the King of Glo-ry? who is the King of Glo-ry?

is the King of Glo-ry? who is the King of Glo-ry?

Lord strong and migh-ty, the Lord migh - ty in bat - tle.

Lord strong and migh-ty, the Lord migh - ty in bat - tle. Lift up your heads,

Lift up your heads,

Lift up your heads,

8ves.

O ye Gates! and be ye lift up, ye e - ver-last - ing doors, And the

O ye Gates! and be ye lift up, ye e - ver-last - ing doors, And the

O ye Gates! and be ye lift up, ye e - ver-last - ing doors, And the

King of Glo-ry shall come in, And the King of Glo - ry shall come

King of Glo - ry shall come in, And the King of Glo-ry shall come

King of Glo-ry shall come in, And the King of Glo-ry shall come

8ves.

Who is the King of Glo-ry? who is the King of Glo-ry? who

in.

in.

in.

8ves.

is the King of Glo-ry? the Lord of Hosts,

is the King of Glo-ry? the Lord of Hosts,

the Lord of Hosts,

the Lord of Hosts,

the Lord of Hosts,

the Lord of Hosts,

the Lord of Hosts,

the Lord of Hosts,

ALTO.

TENOR.

He is the King of Glo-ry, He is the King of Glo-ry,

He is the King of Glo-ry, He is the King of Glo-ry, He

He is the King of Glo-ry, He is the King of Glo-ry, He

He is the King of Glo-ry, He is the King of Glo-ry, He

Pedals 8ves.

He is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry,
 is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry,
 is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry,
 is the King of Glo-ry.

Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He is the King of Glo-ry,
 the Lord of Hosts, He is the King of Glo-ry, the Lord of Hosts, He is the King of Glo-ry,
 the Lord of Hosts, He is the King of Glo-ry, the Lord of Hosts, He is the King of Glo-ry,
 the Lord of Hosts, He is the King of Glo-ry.

Pedals.

ry, the Lord of Hosts, He is the King of Glo-ry, the Lord of Hosts, He is the King of Glo-ry,
 ry, the Lord of Hosts, He is the King of Glo-ry, the Lord of Hosts, He is the King of Glo-ry,
 the Lord of Hosts, He is the King of Glo-ry, the Lord of Hosts, He is the King of Glo-ry,
 ry,

ry, the Lord of Hosts, he
 ry, of Glo - ry, the Lord of Hosts; he is the King of Glo -
 ry, the Lord of Hosts; he is the King of Glo -
 the Lord of Hosts; he is the King of Glo -
 8ves.

is the King of Glo ry, he
 ry, of Glo ry, he
 ry, of Glo - - - ry, of Glo - - - ry, he
 ry, of Glo - - - ry, he
 is the King of Glo ry, he

is the King of Glo-ry, he is the King of Glo-ry, the Lord of Hosts;
 is the King of Glo-ry, he is the King of Glo-ry, the Lord of
 is the King of Glo - ry, he is the King of Glo-ry, the Lord of
 is the King of Glo - ry, he is the King of Glo-ry, the Lord of

the Lord of Hosts; the Lord of Hosts; the Lord of Hosts; he
 Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of
 Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of
 Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of

is the King of Glo - - - ry, he

Hosts; he is the King of Glo - - - ry, of Glo - ry, he

Hosts; he is the King of Glo - - - ry, of Glo - ry, he

Hosts; he is the King of Glo - - - ry, he

Ped. 8ves.

8ves.

is the King of Glo-ry, he is the King of Glo-ry. the Lord of

is the King of Glo-ry, he is the King of Glo-ry, the Lord of Hosts;

is the King of Glo-ry, he is the King of Glo-ry, the Lord of

is the King of Glo-ry, he is the King of Glo-ry, the Lord of

Hosts; the Lord of Hosts; the Lord of Hosts; he is the King . .
 the Lord of Hosts; . . the Lord of Hosts; he is the King, the King of
 Hosts; the Lord of Hosts; the Lord of Hosts; he is the King of Glo - ry, the
 Hosts; the Lord of Hosts; the Lord of Hosts; he is the King of

. . of Glo - ry, the King of Glo - ry, he
 Glo - ry, the King of Glo - ry, he
 King of Glo - ry, the King of Glo - ry, he
 Glo - ry, the King of Glo - ry, he

is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.

No. 34.

RECIT.—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.

TENOR VOICE. Hebrews, i., v. 5.

Un-to which of the Angels said he at a - ny time, Thou art my son, This day have I be - gotten thee.

p

No. 35. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

Allegro. Hebrews, i., v. 6.

TREBLE. *Let all the an - gels of God wor - - ship*

ALTO, (or 2nd Treble.) *Let all the an - gels of God . . . wor - - ship*

TENOR, (3rd lower.) *Let all the an - gels of God wor - - - ship*

BASS. *Let all the an - gels of God wor - - ship*

ACCOMP. *Allegro.*

♩ = 144.

him. *Let all the an - gels of God, let all the an -*

him. *Let all the an - - gels of God wor - -*

him.

him. *Let all the*

gels of God wor - ship him,
 ship him, Let all the
 Let all the an -
 an - gels of God wor - ship him,

Let all the an - gels of God wor - ship
 an - gels of God, wor - ship him,
 gels of God, wor -
 Let all the an - gels of God . . . wor -
 8ves.

him. Let all the an - gels of
 Let
 ship him, Let all the an - gels of God
 ship him, Let all the
 8ves.

God wor - ship him,
 all the an - gels of God wor - ship him.
 wor - ship him, Let all the an -
 an gels of God wor -

Let all the an
 Let all the an gels of God wor
 gels of God wor - ship him, Let all the
 ship him,

gels of God wor
 - ship him, wor
 an - gels of God wor - ship him,

ship him, Let all the an - gels of God, Let
 ship him Let all the an gels of God, Let
 Let all the an gels of God, Let
 Let all the an

8ves.

all the an - gels of God wor
 all the an - gels of God wor
 all the an - gels of God wor
 gels of God wor

ship him.
 ship him.
 ship him.
 ship him.

No. 36.

AIR.—THOU ART GONE UP ON HIGH.

ALLEGRO.*

♩ = 84.

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

BASS VOICE.

The first system of the Bass Voice part shows the vocal line on a single staff and the piano accompaniment on two staves. The vocal line begins with a rest, followed by the word "Thou" on a high note.

The second system continues the vocal line with the lyrics "art gone up on high, thou art gone up on high, thou hast". The piano accompaniment continues with a steady eighth-note bass line.

The third system features the lyrics "led cap-ti - vi - ty cap-tive, thou hast led cap-ti - vi - ty cap-tive, and re - ceiv -". The vocal line is more active, with many eighth and sixteenth notes.

The fourth system contains the lyrics "- ed gifts . . for men, yea, e - - ven for thine". The vocal line has some rests and longer note values.

The fifth system concludes the phrase with the lyrics "e - - ne-mies, yea, e - - ven for". The vocal line ends with a final note, and the piano accompaniment continues with a steady eighth-note pattern.

Handel's "Messiah."—Novello's Edition.

* The time is marked *Andante* in Walsh's Edition; but as Handel has marked it *Allegro* in his own Manuscript Score, that direction has been retained in this Edition.

thine e - ne-mies, that the Lord

mf *p*

God might dwell a-mong them, that the Lord God might dwell,

might dwell a-mong them.

mf

Thou art gone up on

p

high, thou art gone up on high, thou hast led cap-ti - vi - ty cap-tive, thou hast

led cap-ti - vi - ty cap-tive, and re - ceiv - ed gifts for men, yea,

p

Handel's "Messiah" musical score, page 123. The score is written for voice and piano. The lyrics are: "e - - ven for thine e - - - - -", "nemies, for thine e - ne - mies,", "that the Lord God might dwell a - mong them, that the Lord God might", "dwell", "a - mong them, that the Lord God,", "that the Lord God might dwell a - mong them, might dwell . . .". The score includes dynamic markings such as *mf*, *p*, *cres.*, and *p*. The piano part features complex arpeggiated figures and sustained chords. The voice part is a single melodic line with lyrics underneath.

e - - ven for thine e - - - - -

- - - - - nemies, for thine e - ne - mies,

that the Lord God might dwell a - mong them, that the Lord God might

dwell

a - mong them, that the Lord God,

that the Lord God might dwell a - mong them, might dwell . . .

a - mong

them, that the Lord God might dwell a - mong them.

mf

CHORUS.—THE LORD GAVE THE WORD.

Psaln lxxviii., v. 41.

No. 37.

Andante Allegro.

TREBLE.

ALTO,
(or 2nd Treble.)

TENOR,
(3ve. lower.)

BASS.

ACCOMP.
♩ = 80.

great was the com-pa-ny of the

great was the com-pa-ny of the

The Lord gave the word; great was the com-pa-ny of the

The Lord gave the word; great was the com-pa-ny of the

Andante Allegro.

Full without Reeds.

Org.

8ves.

preachers, great was the com -

preachers, great was the com - pa-ny, the com - pa-ny, the com -

preachers, great was the com - pa-ny, the com - - - pa-ny, the

preachers, great was the com - - - pa-ny, the com -

Svea. ~~~~~ Svea. ~~~~~

pa-ny of the preachers, great was the compa-ny of the

pa-ny, the com- pa-ny of the preachers, great was the com-pany of the

com - pa-ny of the preachers, great was the com-pany of the

pa-ny of the preachers, great was the compa-ny of the

8ves.

preach-ers. The Lord gave the word: great was the com -
 preach-ers. The Lord gave the word: great was the com -
 preach-ers. great was the com - pa - ny, the
 preach-ers. great was the com - pa - ny, the

pa-ny, the com - pa-ny, the com - pa-ny of the com - pa-ny, the com - pa-ny of the com - pa-ny, the com - pa-ny of the

8ves.

pa-ny of the preach - ers, great was the preach - ers, of the preach - ers, great was the preach - ers, of the preach - ers, great was the pa-ny of the preach - ers, great was the

8ves.

com - pa-ny of the preachers, great was the com - pa-ny of the com - pa-ny, the com - pa-ny of the preachers, great was the com - pa-ny of the com - pa-ny, the com - pa-ny, the com - pa-ny, the

8ves.

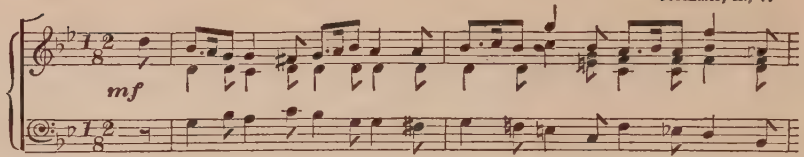
preachers, of the preachers, great was the com - pa - ny, the com - pa - ny, the preachers, the com - pa - ny, the com - pa - ny, the com - pa - ny of the com - pa - ny, the com - pa - ny of the com - pa - ny of the preachers, of the preachers. preachers, of the preachers. preachers, of the preachers. preachers, of the preachers.

8ves.

8ves.

8ves.

LARGHETTO,
♩ = 120.



TREBLE VOICE.

How beautiful are the feet of them that

preach the gos - pel of peace, How beau - ti - ful are the feet, How

beautiful are the feet of them that preach the gos-pel of peace, How

beau - ti - ful are the feet of them that preach the gospel of peace, and

bring glad ti - - dings, and bring glad ti - - dings, glad ti-dings of good things, and

bring glad ti - - dings, glad ti-dings of good things, and bring . glad ti-dings, glad

ti-dings of good things, glad ti-dings of good things.

mf

No. 39. CHORUS.*—THEIR SOUND IS GONE OUT INTO ALL LANDS.

A tempo ordinario. Romans, x., v. 18.

TREBLE. Their sound is gone out in - to all lands, their sound is gone

ALTO,
or 2nd Treble.) Their sound is gone out in - to all lands,

TENOR,
(8ve lower.) Their sound is gone out, their

BASS. Their sound is gone out, . .

A tempo ordinario.

ACCOMP. ♩ = 144.

Handel's "Messiah."—Novello's Edition.

I

* This movement is usually performed as a *Quartet*, and then repeated in Chorus.

out in - to all lands, in - to all lands, their sound is gone
 in - to all lands, . . . in - to all lands, their sound is gone
 sound is gone out in - to all lands, their sound is gone out . . .
 their sound is gone out in - to all lands, their sound is gone out . . .
 8ves.
 out in - to all lands, their sound is gone out . . . in - to all
 out, is gone out, their sound is gone out, . . . is gone out in - to all
 . . . in - to all lands, in - to all lands, in - to all
 . . . in - to all lands, . . . their sound is gone out . . . in - to all
 8ves.
 lands, and their
 lands,
 lands, and their words un - to the ends of the world,
 lands,
 lands,

words un - to the ends of the world, . . . un - to the

un-to the ends of the world, . . . un - to the

and their words un - to the ends of the

8ves.

ends of the world, . . . un - to the

and their words un-to the ends of the world, . . . un -

ends of the world, un-to the ends of the

world, . . . and their words, and their words un - to the

ends of the world. Their sound is gone out, is gone out in - to all

- to the ends of the world. Their sound is gone out, is gone out in - to all

world, . . of the world. Their sound is gone out, in - to all

ends . . of the world. Their sound is gone out in - to all

lands, . . . and their words un-to the ends of the world, . . .

lands, and their words un - to the ends of the world, . . .

lands, and their words, and their words un-to the ends of the world, of the

lands, and their words un-to the ends of the

8ves.

and their words un-to the ends of the world, and their

and their words un-to the ends of the world, . . .

world, . . . and their words, and their words un-to the ends of the

world, and their words un-to the ends of the

words un-to the ends of the world, . . .

and their words un-to the ends of the

world, and their

world, and their words un-to the ends of the world, . . .

8ves.

un-to the ends of the world.
world, un-to the ends of the world.
words un-to the ends of the world, un-to the ends of the world.
un-to the ends, un-to the ends of the world.

No. 40.

AIR.—WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.

Psalm ii., v 2

ALLEGRO.

♩ = 112.

8ves.

Why do the na - tions so fu - rious - ly rage to -

p

Sves.

The first system of the musical score. It features a vocal line in C major with a treble clef and a common time signature. The lyrics are 'Why do the na - tions so fu - rious - ly rage to -'. Below the vocal line is a piano accompaniment consisting of a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part begins with a dynamic marking of *p* (piano). The left-hand part has a wavy line underneath it with the word 'Sves.' written below.

- ge - ther, why do the peo - ple i - ma - gine a vain

The second system of the musical score. The vocal line continues with the lyrics '- ge - ther, why do the peo - ple i - ma - gine a vain'. The piano accompaniment continues with the same texture as the first system.

thing? Why do the na - tions rage . . .

The third system of the musical score. The vocal line has a triplet of eighth notes marked with a '3' above them, followed by the lyrics 'thing? Why do the na - tions rage . . .'. The piano accompaniment continues.

so

The fourth system of the musical score. The vocal line has a triplet of eighth notes marked with a '3' above them, followed by the word 'so'. The piano accompaniment continues.

fu - rious - ly to - ge - ther, why

The fifth system of the musical score. The vocal line continues with the lyrics 'fu - rious - ly to - ge - ther, why'. The piano accompaniment continues.

do the people i - ma - - - - -

- - gine a vain thing? . . i - - - - - gine a vain

thing? Why do the

na - tions so fu - rious-ly rage to - ge - ther, and

why do the peo-ple, and why do the

people i - ma - gine a vain thing? . . . Why

do the na - tions rage

. so furiously to -

Sves.

- ge-ther, so furiously to - ge-ther, and why do the

Sves.

peo - ple i - ma - gine a vain thing? i -

cres.

Sves.

Handel's "Messiah."—Novello's Edition.

- sel, take coun - sel to -

- ge - ther against the Lord, and a - gainst . . his a - -

- noint

- ed, against the Lord and his a -

- noint - - - ed.

Da Capo,

No. 41. CHORUS.—LET US BREAK THEIR BONDS ASUNDER.

Allegro e staccato. Psalm ii., v. 3.

TREBLE. Let us break their bonds a - sun - der, let us

ALTO.

TENOR, (Sve. lower.) Let us break their bonds a - sun - der, let us, let us

BASS. *Allegro e staccato.*

ACCOMP. *Full.*

♩ = 160.

break, let us break their bonds a -

Let us break their bonds a - sun - der, let us break,

break their bonds a - sun - der, let us, let us break, let us break their

Let us break their bonds a - sun - der, let us, let us break their bonds,

8ves.

- sun - der, let us break their bonds a - sun - der,

let us break their bonds . . a - sunder, let us break their bonds a - sun - der,

bonds a - sun - der, let us break their bonds a - sun - der,

let us break their bonds a - sunder, let - us, let us break their bonds a - sun - der,

8ves.

and cast a - way
and cast a - way their yokes from us, and cast a -

and cast a - way their yokes from
their yokes from us, and cast a - way their yokes from us, and cast a -
- way their yokes from us, and cast a - way their yokes from us, and cast a -
and cast a -

us, and cast a - way their yokes from us, and cast a -
- way, and cast a - way their yokes from us, and cast a -
- way, and cast a - way their yokes from us, and cast a -
- way, and cast a -

8ves.

- way their yokes from us. Let us break their bonds, let us break their

- way their yokes from us. Let us break their bonds a -

- way their yokes from us. Let us break their bonds,

- way their yokes from us.

8ves.

bonds, Let us break their bonds a -

- sun-der, let us break their bonds,

Let us break their bonds a - sun-der, let us break their

Let us break their bonds a - sun-der, let us break their bonds,

8ves.

- sun - der, Let us break their bonds a - sun-der. let us, let us

Let us break their bonds a - sun - der,

bonds. Let us break their bonds a - sun-der, let us

Let us break their bonds a - sun - der,

8ves.

break, Let us break their bonds a - sun - der, their bonds a - sunder,

Let us break their bonds, Let us break their bonds, their bonds a - sunder,

break, Let us break their bonds, Let us break their bonds a - sunder,

Let us break their bonds a - sun - der. Let us break their bonds a - sunder,

8ves. 8ves.

and cast a - way

ann cast a - way, and cast a -

and cast a - -

8ves.

their yokes from us, and cast a - way their yokes from

and cast a - way

way, and cast a - way their yokes from

way their yokes, their yokes from

us, and cast a-way their yokes from us. their yokes from us. us, and cast a-way their yokes from us. Let us break their bonds a- us, and cast a-way their yokes from us. Let us break their

Org. Pedals.

Let us break their bonds a-sun-der, and cast a-way. Let us break their bonds, and cast a-way their - sun-der, and cast and cast a-way, and cast a-bonds, and cast a-way their yokes from us, and cast a-

8ves.

and cast a-way their yokes yokes, their yokes from us, and cast a-way, and cast a-way their yokes. - way their yokes from us, and cast a-way, and cast a-way their yokes. - way their yokes from us, and cast a-way, and cast a-way their yokes

from us, Let us break their bonds, and cast a -
 Let us break their bonds, their bonds a - sun - der, and cast a -
 Let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -
 from us, Let us break their bonds a - sun - der, and cast a -

- way, and cast a - way their yokes from us.
 - way, and cast a - way their yokes from us.
 - way, and cast a - way their yokes from us.
 - way, and cast a - way their yokes from us.

8ves. 8ves.

8ves.

No. 42.

RECIT.—HE THAT DWELLETH IN HEAVEN.

Psaln ii., v. 4

TENOR
VOICE.

He that dwell-eth in heaven shall laugh them to scorn, the Lord shall have them in de-ri-sion.

ACCOMP.

No. 43.

AIR.—THOU SHALT BREAK THEM.

Psaln ii., v. 9.

ANDANTE.

♩ = 160.

Thou shalt break them, thou shalt break them with a rod . . . of
i - ron, thou shalt dash them in pie - ces like a
pot - - ter's ves - sel. Thou shalt dash them in pie - ces, in

pie - ces, like a pot - ter's

ves - sel.

Thou shalt break them, thou shalt break them with a

rod of i - ron; thou shalt

dash them in pie - ces like a pot - ter's ves - sel. thou shalt

dash them in pie - ces like a pot - ter's

ves - sel, like a pot - ter's ves - sel, thou shalt dash them in

pio - ces like a pot - ter's ves - sel.

8ves. . . .

No. 44. **CHORUS.—HALLELUJAH!** *Rev. xix., v. 6.—xi., v. 15.—xix., v. 16.*

Allegro.

TREBLE. Hal - le - lu-jah!

ALTO, (or 2nd Treble.) Hal - le - lu-jah!

TENOR, (or lower.) Hal - le - lu-jah!

BASS. Hal - le - lu-jah!

Allegro.

ACCOMP. $\text{♩} = 132.$

8ves. . . . 8ves. . . .

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

8ves.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Ped. 8ves.

- - le - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

- - le - - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

- - le - - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

- - le - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

Ped. 8ves.

lu-jah! Hal-le-lu-jah! for the Lord God om-ni - - po-tent

lu-jah! Hal-le-lu-jah! Halle

lu-jah! Hal-le-lu-jah! Halle-lu-jah! Halle-lu-jah! Halle-lu-jah!

lu-jah! Hal-le-lu-jah!

[illegible]

le - lu - jah! The kingdom of this world is be - come the
 Hal - le - lu - jah! The kingdom of this world is be - come the
 le - lu - jah! The kingdom of this world is be - come the
 - lujah! Hallelujah! The kingdom of this world is be - come the

p *f* *p* *f* *p* *f*

8ves. Ped. 8ves.

king - dom of our Lord, and of his Christ, and of his Christ;
 king - dom of our Lord, and of his Christ, and of his Christ;
 king - dom of our Lord, and of his Christ, and of his Christ;
 king - dom of our Lord, and of his Christ, and of his Christ; and he shall

and he shall reign for e - ver and e - -
 reign for e - ver and e - ver, for e - ver and e - ver, and he shall

and
and he shall reign for e - ver and e - - - ver, for e - ver
- - ver, and he shall reign for e - ver and e - - - ver,
reign, and he shall reign for e - ver and e - ver, for e - ver, for

he shall reign for e - ver and e - - - ver, King of Kings . . .
and e - ver, for e - ver and e - ver, King of Kings . . .
and he shall reign for e - ver and e - ver, for e - ver and
e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and
8ves. . . . 8ve.

and Lord of Lords,
and Lord of Lords,
e - ver, Hal - le - lu jah! Hal - le - lu - jah! for e - ver and
e - ver, Hal - le - lu - jah! Hal - le - lu - jah! for e - ver and

King of Kings

for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

and Lord of Lords,

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

King of Kings

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! for e-ver and

and Lord of - Lords, and Lord of
e - ver, Hal-le-lu-jah! Hal-le-lu-jah! King of Kings and Lord of
e - ver, Hal-le-lu-jah! Hal-le-lu-jah! King of Kings and Lord of
e - ver, Hal-le-lu-jah! Hal-le-lu-jah! King of Kings and Lord of

ff
Ped.

Lords, and he shall reign, and
Lords, and he shall reign, and he shall
Lords, and he shall reign for e - - - ver,
Lords, and he shall reign for e - ver and e - ver,

8ves.

he shall reign for e - ver and e - - ver, for e - ver and
reign . . . for e - ver and e - ver, King of Kings, for e - ver and
and he shall reign for e - ver and e - ver, King of Kings . . .
and he shall reign for e - ver and e - ver, King of Kings, for e - ver and

8ves.

e-ver, Hal-le-lu-jah! Hal-le-lu-jah! and he shall
e-ver, and Lord of Lords, Hal-le-lu-jah! Hal-le-lu-jah! and
and Lord of Lords, and he shall
e-ver, and Lord of Lords, Hal-le-lu-jah! Hal-le-lu-jah! and he shall

reign for e-ver, for e-ver and e-ver, King of
he shall reign for e-ver and e-ver, King of
reign for e-ver, for e-ver and e-ver, King of
reign for e-ver, for e-ver and e-ver, King of

Ped.

Kings! and Lord of Lords! King of Kings! and Lord of
Kings! and Lord of Lords! King of Kings! and Lord of
Kings! and Lord of Lords! King of Kings! and Lord of
Kings! and Lord of Lords! King of Kings! and Lord of

Lords! and he shall reign for e - ver and e -

Lords! and he shall reign for e - ver and e -

Lords! and he shall reign for e - ver and e -

Lords! and he shall reign for e - ver and e - ver, and e -

- ver, King of Kings! and Lord of Lords! Hal-le-lu-jah! Hal-le -

- ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

- ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

- ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

Ped. Sves.

- lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

- lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

- lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

- lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

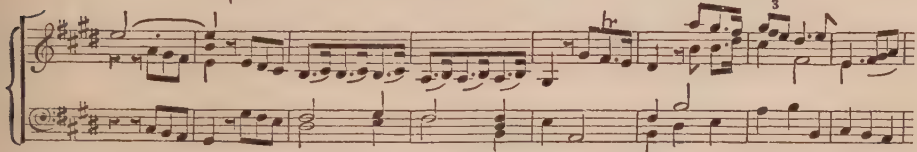
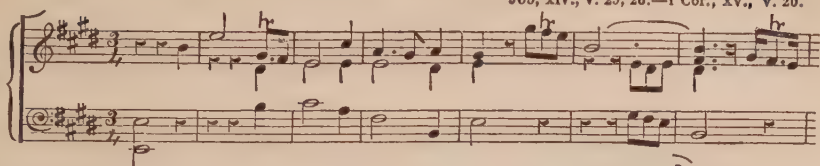
PART THE THIRD.

No. 45. AIR.—I KNOW THAT MY REDEEMER LIVETH.

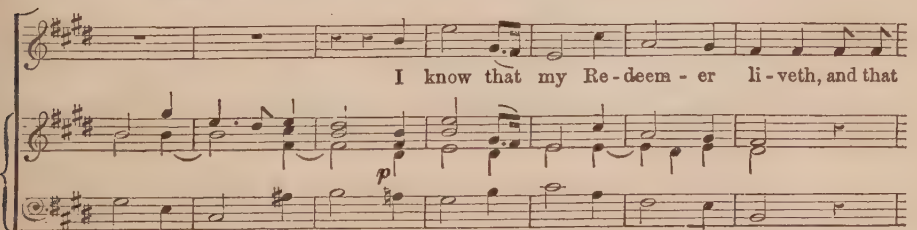
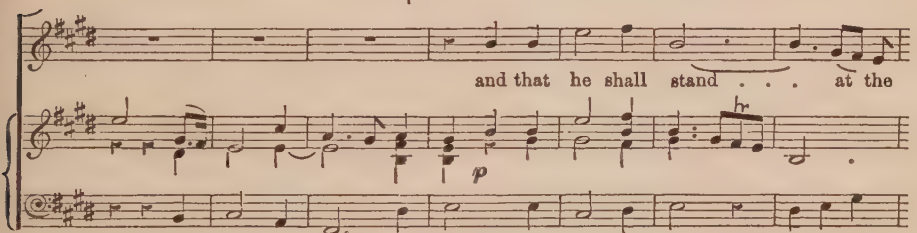
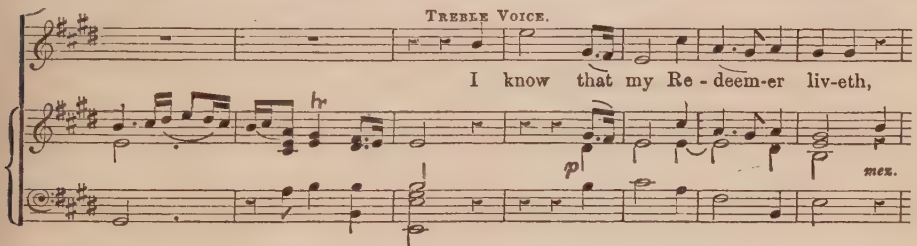
Job, xiv., v. 25, 26.—1 Cor., xv., v. 20.

LARGHETTO.

♩ = 78.



TREBLE VOICE.



he shall stand at the lat - ter day up-on the

earth, up-on the earth; I know . . . that my Re -

- - deem - er liv-eth, and that he shall stand at the lat - - ter day

up-on the earth, up-on the earth;

and tho' worms destroy this bo-dy,

Yet in my flesh shall I see God, yet in my flesh shall I see

God,

I know that my Re -

mf

pl

- - deem - er liveth, and tho' worms de - stroy this bo - dy, yet

in my flesh shall I see God,

yet in my flesh . . shall

I see God, shall I see God. I know that my Re - deem - er

liv - eth.

For now is Christ ri - sen

mf

p

from the dead, the first - fruits of them that

sleep . . . of them that sleep, the first - fruits of

them that sleep. For now is Christ

ri - sen, for now is Christ ri - sen from the dead, the

Adagio.
first - - fruits of them that sleep.

No. 46.

QUARTETT.—SINCE BY MAN CAME DEATH.

1 Cor., xv., v. 21.

Grave.

TREBLE. Since by man came death, Since by man came death,

ALTO. Since by man came death, Since by man came death, . .

TENOR, (8ve. lower.) Since by man came death, Since by man came death, . .

BASS. Since by man came death, Since by man came death,

ACCOMP. *Grave.*
Org. P.

♩ = 60.

No. 47. CHORUS.—BY MAN CAME ALSO THE RESURRECTION.

1 Cor., xv., v. 21.

Allegro.

TREBLE. By man came al - so the re - sur - rec - tion of the

ALTO. By man came al - so the re - sur - rec - tion of the

TENOR, (8ve. lower.) By man came al - so the re - sur - rec - tion of the

BASS. By man came al - so the re - sur - rec - tion of the

ACCOMP. *Allegro.*

♩ = 84.

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead.

dead; by man came al - so the re - sur - rec - tion of the dead;

No. 48.

QUARTETT.—FOR AS IN ADAM ALL DIE.

1 Cor., xv. v. 22.

Grave.

TREBLE. For as in A - dam all die, for as in A - dam all die, . .

ALTO. For as in A - dam all die, for as in A - dam all die,

TENOR, (8ve lower.) For as in A - dam all die, for as in A - dam all die, . .

BASS. For as in A - dam all die, for as in A - dam all die,

Grave.

ACCOMP. Soft Organ.

♩ = 60.

No. 49.

CHORUS.—EVEN SO IN CHRIST.

1 Cor., xv. v. 22.

Allegro.

TREBLE. E - ven so in Christ shall all be made a - live, E - ven so in

ALTO. E - ven so in Christ shall all be made a - live, E - ven so in

TENOR, (8ve lower.) E - ven so in Christ shall all be made a - live, E - ven so in

BASS. E - ven so in Christ shall all be made a - live, E - ven so in

Allegro.

ACCOMP. Full to 15.

♩ = 80.

Christ shall all be made a-live, e-ven so in Christ shall all, . . so in Christ shall

Christ shall all be made a-live, e-ven so in Christ shall all, . . so in Christ shall

Christ shall all be made a-live, e-ven so in Christ shall all, . . so in Christ shall

Christ shall all be made a-live, e-ven so in Christ shall all, . . so in Christ shall

8ves.

all . . be made a-live, ev'n so in Christ shall all, shall all be made a-

all . . be made a-live, ev'n so in Christ shall all, shall all be made a-

all be made a-live, ev'n so in Christ shall all, shall all be made a-

all . . be made a-live, ev'n so in Christ shall all, shall all be made a-

- live.

- live.

- live.

- live.

8ves.

No. 50.

RECIT.—BEHOLD, I TELL YOU A MYSTERY.

1 Cor., xv., v. 51, 52.

BASS VOICE.

Behold, I tell you a mys-te-ry: We shall not all sleep, but we shall all be

ch'ang'd in a moment, in the twinkling of an eye, at the last trumpet.

ACCOMP.

p

8ves.

No. 51.

AIR.—THE TRUMPET SHALL SOUND.

1 Cor., xv., v. 52.

BASS VOICE.

Pomposo, ma non Allegro.*

ACCOMP.

Pomposo, ma non Allegro.

f

$\text{♩} = 80.$

Solo Trumpet.

Handel's "Messiah."—Novello's Edition.

* Handel had first written in his own score, *Andante*, which he afterwards erased, and substituted the direction for the time of this movement, *exactly* as it is now retained in this Edition.—V. N.

The trum-pet shall sound, - and the dead shall be rais'd, Trumpet.

and the dead shall be rais'd . . . in-cor - rup-ti-ble, Tutti.

The trum-pet shall sound,

and the dead shall be rais'd, be rais'd in - cor - rupti-ble,

be rais'd in - cor - rup-ti-ble, and

we shall be chang'd,

p

and we shall be chang'd.

f

The trum-pet shall sound, . . . the trum-pet shall sound, . . .

Trumpet. *Tutti.* *p* *mf*

and the dead shall be rais'd,

p

be rais'd in - cor - rup-ti-ble, . . . be rais'd in - cor - rup-ti-ble,

be rais'd in - cor - rup-ti-ble, . . . be rais'd in - cor - rup-ti-ble,

and we shall be chang'd, be chang'd,

Trumpet.

Solo.

and we shall be chang'd,

mf

and we shall be chang'd, we

Solo. Tutti.

shall be chang'd, we shall be chang'd, and

we shall be chang'd, and

we shall be chang'd, we shall be chang'd,

Adagio.
and we shall be chang'd, we shall be chang'd.
Tempo.

* For this cor-rupti-ble must put on in-cor-
*
Fine. *p*

- - rup-tion, for this cor-rupti-ble must put on

must put on, must put on, must put

Handel's "Messiah."—Novello's Edition.

* This second part of the air is generally omitted when the Oratorio is performed in public.

on in - - cor - ruption; and this mor - tal

must put . . on im-mor - ta - - - - -

- - - - - li - ty, and this

mor - tal must put on im-mor - ta - - - - -

- - - li - ty; im - mor - ta - - - li - ty. The

at Segno.

No. 52.

RECIT.—THEN SHALL BE BROUGHT TO PASS.

1 Cor. xv., v. 54.

VOICE. Then shall be brought to pass the say - ing that is

ACCOMP. *p*

writ - ten, Death is swallow'd up in vic - to - ry.

No. 53.

DUET.—O DEATH, WHERE IS THY STING!

1 Cor., xv., v. 55.

ALTO. *Andante.*

TENOR, (8ve. lower.)

ACCOMP. *Andante.* $\text{♩} = 83.$

O death, O death, where, where is thy sting! O death, where is thy

O grave,

sting! O grave, where is thy vic - to - ry! O grave, O

grave, where, where is thy vic - to - ry! where is thy vic - to - ry! O death,

death, O death, where, where is thy sting! where, O grave, where is thy

where, where is thy sting! where, where is thy sting! O grave, where is thy

vic - to - ry! O death, where, where is thy sting! O grave,
 vic - to - ry! O grave, O death, where, where is thy sting! O

O grave, where is thy vic - to - ry! O grave, where is thy
 grave, O grave, where is thy vic - to - ry! O grave, where is thy

vic - to - ry! The sting of death is sin, the sting of death is sin, and
 vic - to - ry! The sting . . of death is sin, and the

the strength of sin is the law, the sting
 strength of sin . . is the law, the sting of death is sin, the

of death is sin, and the strength of sin is the law.

sting of death is sin, and . . . the strength of sin is . . . the law.

No. 54.

CHORUS.—BUT THANKS BE TO GOD.

1 Cor., xv., v. 51, 52.

Andante.

TREBLE. But thanks, but thanks, thanks, thanks be to

ALTO,
(or 2nd Treble.) But thanks, but thanks, thanks, thanks be to

TENOR,
(Sve. lower.) But thanks, but thanks, thanks, thanks be to

BASS. But thanks, but thanks, thanks, thanks be to

Andante.

ACCOMP. $\text{♩} = 112.$

God, but thanks, but thanks, thanks, thanks be to God, who giveth us the

God, to God, thanks be to God, thanks be to God, who

God, thanks be to God, thanks be to God, to God, who

God, thanks be to God, thanks be to God,

8ves.

Handel's "Messiah."—Novello's Edition.

vic - to-ry, the vic - to-ry thro' our Lord Je - sus Christ,
 giv - eth us the vic - to-ry thro' our Lord Je - sus Christ,
 giv - eth us the vic - to-ry thro' our Lord Je - sus Christ, who
 who giv - eth us the

8ves.

who giv - eth us the
 who giv - eth us the vic - to-ry, who giv - eth us the
 giv - eth us the vic - to-ry, who giv - eth us, who giv - eth us the
 vic - to-ry, the vic - to-ry thro' our Lord Je - sus

vic - to-ry thro' our Lord Je - sus Christ.
 vic - to-ry thro' our Lord Je - sus Christ. But thanks, but thanks, thanks,
 vic - to - ry thro' our Lord Je - sus Christ.
 Christ, thro' our Lord Je - sus Christ.

But thanks, but thanks, but
 thanks be to God, . . . thanks be to God,
 But thanks, but thanks, thanks thanks be to God, to God,
 But
 thanks, but thanks, thanks be to God, thanks be to God,
 thanks be to God, but thanks, thanks be to God, to God,
 thanks be to God, to God, but thanks
 thanks, but thanks, but thanks be to God, thanks be to God, but
 but thanks, but thanks, thanks, thanks. thanks be to
 but thanks be to God,
 be to God, but thanks, but thanks, thanks,
 thanks, but thanks, thanks be to God,
 8ves.

God, thanks, thanks be to God, thanks be to God,
 who giveth us the
 thanks be to God, thanks be to God, to God, who

who giveth us the vic - to - ry, the vic - to - ry thro' our Lord
 vic - to - ry, who giveth us the vic - to - ry thro' our Lord
 giveth us the vic - to - ry, who giveth us the vic - to - ry thro' our Lord
 who giveth us the vic - to - ry thro' our Lord

Sves.

Je - sus Christ. But thanks be to God, but thanks, but thanks, thanks
 Je - sus Christ. But thanks, thanks be to God, but thanks, but thanks,
 Je - sus Christ. But thanks be to God, but thanks, but thanks,
 Je - sus Christ. But thanks be to God, but thanks, but thanks,

... be to God, to God, who giv-eth us the vic-to-ry, who giv-eth us the
 thanks be to God, who
 thanks be to God, who giv-eth us the vic-to-ry, the
 thanks . . . be to God, who giv-eth us the vic-to-ry, the

8ves.

vic-to-ry, who giveth us the vic-to-ry thro'our Lord Je-sus Christ.
 giv-eth us the vic-to-ry, the vic-to-ry thro'our Lord Je-sus Christ. But
 vic-to-ry, who giv-eth us the vic-to-ry thro'our Lord Je-sus Christ. But thanks,
 vic-to-ry, who giv-eth us the vic-to-ry thro'our Lord Je-sus Christ.

8ves.

But thanks,
 thanks, but thanks, thanks, thanks be to God, thanks, thanks be to God, but
 thanks, thanks be to God, thanks thanks be to God, to God, but

But

8ves.

thanks, thanks be to God, thanks be to God, who

thanks, thanks, thanks be to God, to God,

thanks, thanks, thanks be to God, thanks be to God,

thanks, thanks, thanks be to God, thanks be to God,

giv-eth us the vic - - to - ry, through our Lord Je - - sus Christ, who

who giv-eth us the vic - to - ry, who giv - eth us the vic - to - ry, who

who giveth us the vic - to - ry, who giv-eth us the vic - to - ry, the vic - to - ry, who

who giv-eth us the vic - to - ry, who giv-eth us the vic - to - ry, who

Adagio.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

Adagio.

TREBLE
VOICE.

Larghetto.

ACCOMP.

$\text{♩} = 88.$

Larghetto.

mf

If

P

God is for us, who can be against us?

who

mf

P

can be a - gainst us? who can be a - gainst us?

If

ms

P

God is for us, who can be a - gainst us?

mf

Whoshall lay a - ny thing to the

p

charge of God's e - lect? of God's e -

mf *p*

- lect? Who shall lay a - ny thing to the charge

mf *p*

of God's e -

mf *p*

- lect? It is

God that jus - ti - - fi - eth, it is God that jus - ti -

fi -

eth,

Who is he that con-demneth?

Who is he that con-demneth? Who is he that con - demn -

eth?

It is Christ that di - ed, yea, rather, that is ri - sen a -

p *mf* *p*

- gain; who is at the right hand of God, who

mf *p*

makes in - ter - ces - sion for us, who makes in - ter - ces - sion for us, in - ter - ces - sion for

us, who makes in - ter - ces

- sion, who

mf *p*

makes in - ter - ces - sion for us, who is at the

right hand of God, who is at the right hand of God, at the right hand of God,

Adagio.
who makes in - ter - ces - sion for us.

No. 56. CHORUS — WORTHY IS THE LAMB THAT WAS SLAIN.

Rev., v., v. 12.

Largo.
TREBLE. Wor - thy is the Lamb that was slain, and hath re -
ALTO. Wor - thy is the Lamb that was slain, and hath re -
TENOR, (8ve. lower.) Wor - thy is the Lamb that was slain, and hath re -
BASS. Wor - thy is the Lamb that was slain, and hath re -
ACCOMP. *Largo.*
♩ = 60.
Pedals.

Andante. $\text{♩} = 100$.

deem-ed us to God by his blood, to re-ceive power, and riches, and

deem-ed us to God by his blood, to re-ceive power, and riches, and

deem-ed us to God by his blood, to re-ceive power, and riches, and

deem-ed us to God by his blood, to re-ceive power, and riches, and

Andante.

Ped. 8ves.

wisdom, and strength, and honour, and glo-ry, and bless - ing.

wisdom, and strength, and honour, and glo-ry, and bless - ing.

wisdom, and strength, and honour, and glo-ry, and bless - ing.

wisdom, and strength, and honour, and glo-ry, and bless - ing.

Largo.

Wor- thy is the Lamb that was slain, and hath re-deem - ed us to

Wor- thy is the Lamb that was slain, and hath re-deem - ed us to

Wor- thy is the Lamb that was slain, and hath re-deem - ed us to

Wor- thy is the Lamb that was slain, and hath re-deem - ed us to

Largo.

8ves.

Andante.

God, to God by his blood, to receive power, and wisdom, and

God, to God by his blood, to receive power, and wisdom, and

God, to God by his blood, to receive power, and wisdom, and

God, to God by his blood, to receive power, and wisdom, and

Andante.

rich-es, and strength, and honour, and glory, and bless - ing.

rich-es, and strength, and honour, and glory, and bless - ing.

riches, and strength, and honour, and glory, and bless - ing.

riches, and strength, and honour, and glory, and bless - ing.

Ped. 8ves.

Larghetto. $\text{♩} = 120.$

Blessing and honour, glory and pow'r, be un-to him, be un-to him that sit-teth up-on the

Blessing and honour, glory, and pow'r be un-to him, be un-to him that sit-teth up-on the

Larghetto.

8ves.

Blessing and honour, glory and pow'r, be un-to him, be un-to

throne, and un-to the Lamb,

throne, and un-to the Lamb,

him that sit-teth up-on the throne, . . . and un-to the Lamb, . . .

Bless - ing and

that sitteth up-on the throne, and un-to the Lamb,

. . . for e-ver and e-ver, for e-ver and e-ver, glo - - -
ho-nour, glo-ry and pow'r, be un-to him, be un-to him,

for e-ver and e-ver, for e-ver and e-ver, for e-ver and

Blessing and honour, glo-ry and

ry,
for e - ver and e - ver, for e - ver, that
e - ver, for e - ver and e - ver,
pow'r, be un - to him, be un - to him that sit - teth up - on the

that sit - teth up - on the throne, and
sit - teth up - on the throne, . . . up - on the throne, . . . and
and
throne, . . . up - on the throne, up - on the throne, . . . and

un - - to the Lamb. Blessing and
un - - to the Lamb. Blessing and honour, glo - ry and
un - - to the Lamb.
un - - to the Lamb. Bless - ing and ho - nour, glo - ry and pow'r, be un - to
Sves.

ho-nour, glo - ry and pow'r, be un - to him, glo - -
 pow'r, be un - to him, glo - - ry be un - to him,
 Blessing and ho-nour, glo - ry and pow'r, be un - to
 him for e - ver,

- ry be un-to him that
 that sit-teth upon the throne,
 him, and un - - to the Lamb,
 that sitteth up-on the throne,
 8ves.

sit - teth up-on the throne, that sit - teth up - on the throne, . . .
 that sit - teth up - on the throne, for
 Blessing and
 and un - - to the Lamb, for
 8ves.

for e - ver and e - - ver, and un - -

e - - ver and e - - - ver, and un - -

ho-nour, glo-ry and pow'r, be un-to him. Blessing and ho-nour, glo-ry and

e - - ver and e - - - ver, Blessing and ho-nour, glo-ry and

8ves.

to the Lamb, for e - ver. Blessing and honour, glory and pow'r, be un-to

to the Lamb, for . . e - ver. Blessing and honour, glory and pow'r, be un-to

pow'r, be un-to him for e - ver. Blessing and honour, glory and pow'r, be un-to

pow'r, be un-to him for e - ver.

8ves.

him, be un-to him.

him, be un-to him. Blessing and ho-nour, glo-ry and pow'r, be un-to

him, be un-to him. Blessing and ho-nour, glo-ry and pow'r, be un-to

Blessing and ho-nour, glo-ry and pow'r, be un-to

8ves.

him, be un-to him, bless-ing, ho-nour,
 him, be un-to him, bless-ing, ho-nour,
 him, be un-to him, bless-ing, ho-nour,

glo-ry, and pow-er, be un-to him that sit-teth up-on the
 glo-ry, and pow-er, be un-to him that sit-teth up-on the
 glo-ry, and pow-er, be un-to him,
 glo-ry, and pow-er, be un-to him, That

throne, up-on the throne, and un-to the
 throne, and un-to the
 that sit-teth up-on the throne, and un-to the
 sit-teth up-on the throne, and un-to the Lamb, un-to the

Lamb, for e - ver, for e - ver and e - ver, for

Lamb, for e - ver, for e - ver, for e - ver, for e - ver and e - ver, for

Lamb, for e - ver, for e - ver, for e - ver, for e - ver and e - ver, for

Lamb, for e - ver, for e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

8ves.

Adagio.

e - ver, for e - ver and e - - ver, for e - ver and e - - ver.

- ver, for e - ver and e - - ver, for e - ver and e - - ver.

e - ver, for e - ver and e - - ver, for e - ver and e - - ver.

- ver, for e - ver and e - - ver, for e - ver and e - - ver.

Adagio.

8ves.

No. 57.

CHORUS.—AMEN.

TREBLE.

ALTO,
(or 2nd Treble.)

TENOR,
(8ve lower.)

BASS.

ACCOMP.

$\text{♩} = 84.$

Allegro Moderato.

Full.

8ves.

A - - men, A - - - men, A - - -

A - - - men, A - - - - men, A - - -

- - - men, A - men, A - men, A - men, A - men,

8ves. 8ves. 8ves.

A - - - men, A - - - - men, A - - - men, A - - -

- - - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men, A - men,

8ves. 8ves.

men, A - - - men, A - - - men.

men, A - men, A - men, A - men.

A - men. A - men, A - men.

A - men, A - men.

Violins.

A - - men, Amen, A - men, A - -

A - - men, Amen, A - -

A - - men, A - men, A - - men,

A - - - men, A - - -

ff

8ves. 8ves.

men, A - - men.

men, A - - men.

men, A - - men.

men, A - - men.

f

8ves.

men, A - - men, A - - men, A - -

men, A - - men, A - - men,

men, A - - men, A - - men, A - -

men, A - - men, A - - men,

men, A - - men, A - -

A - - men, A - -

men, A - -

A - - men, A - -

men, A - - men, A - - men, A - - men, A - -

8ves.

men, A - men, A - men, A - men, A - men, A - men, A -

men, A - men, A - men, A - men, A - men, A - men, A -

Pedais.

Pedal Sves.

8ves. _____

Adagio.

Adagio.

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NOVELLO'S POCKET EDITION.

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NOTE. In the first page of the original Score, Handel has made a memorandum that it was begun on the 22nd of August, 1741; and in the last page he has recorded that it was finished on the 12th of September, 1741.

